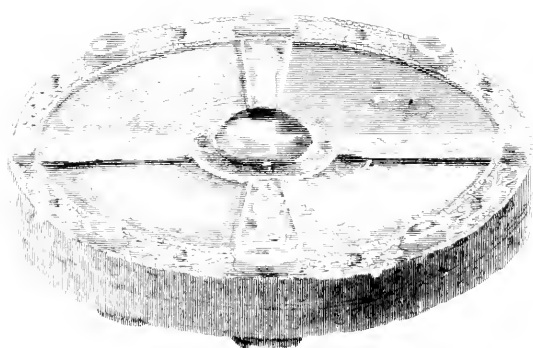


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# THE JOURNAL

OF THE

ESTABLISHED 1843,

FOR THE

ENCOURAGEMENT AND PROSECUTION OF RESEARCHES  
INTO THE ARTS AND MONUMENTS OF THE  
EARLY AND MIDDLE AGES.

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# THE JOURNAL

OF THE

## British Archaeological Association.

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APRIL 1847.

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### ANTIQUITIES OF ALDERNEY.

IN the ancient histories of France, when allusion is made to the Channel Islands, it is often difficult to distinguish one island from another. We find Alderney and Serk, or Cers, confounded together. When these islands were under the diocese of Coutance, they were included in the archdeaconry of Beautier (from the small parish of Beauté on the opposite coast), and they were entitled in old documents, "Archidiaconatus de Insulis." Alderney has been called by various names, such as Origny, Aurigny; and in a letter-patent of Henry IV, Aureney. In the *Roman de Rou*, the names of the islands run:

"En Auremen, (? *Aureineu*), en Guernesî,  
En Saire, en Erm, en Gersi."

And in a document extracted from a manuscript in A.D. 1217, the name "Insula de Aurineo" is applied to Alderney.

Cellarius observes in his *Notit. orbis antiq.* with respect to the nomenclature of our islands: "Cæteras investigare et prisca nomina componere recentioribus, supra notitiam nostram est, et ab aliis expectandum qui mare illud navigaverunt, et obscuriorum insularum nomina et situm singulari cura et industria examinauerunt." The Norman isles very early became the favourite retreat of monks of several religious orders. That of the Cordeliers appears to have been more firmly established in Alderney, Herm, and Guernsey. In the latter island they possessed many religious houses and chapels. I possess an impression of a seal, of one of the superiors of the order, supposed to

have resided in Guernsey, where he assumed the office and title of "Custos or Guardian." I am indebted to a valued friend, M. C. de Gerville, of Valognes, for this discovery. The present seal, although probably a copy from an anterior one, was found in the convent of the Cordeliers, at Valognes, deposited there when the order was abolished. The legend is:



"Sigillum custodis insularum inferioris Normanie."

The appropriate symbols of the seal are in accordance with the work of sending the gospel tidings to pagan lands: the cross carried in a frail bark beyond sea.

Even in later times we find Drayton summing up briefly :

"Ye seven small sister iles and Sorlings, . . .  
From fruitful Aurney, near the ancient Celtic shore,  
To Ushant and the Seams."

In Holinshed's description of a voyage from the south of England, we observe the difficulty of the navigation in those days, which rendered the approach to the islands dangerous, except when undertaken from the opposite coast of France. He writes: "Having passed over very near all such iles as lie upon the south coast of Britane, and now being come unto the west part, a sudden pirie (tide or current) catcheth hold of us (as it did before when we went to Jardsey), and carrieth us more westerlie among the flats of Sylley—such force doth the south-west winde often rise to, upon poor travellers in those parts."

On the west of Alderney, as far as the Casket rocks, the navigation is dangerous, and the run of tides equally strong as in the days of Holinshed. Numerous rocks and islets extend in that direction; among these is the isle of Burhou, lying on one side of a difficult and dangerous strait, called the "Swinge." On the east is the coast of Alderney, which being beset with rocky shoals and islets, contributes its share to the boisterous tides and whirlpools which infest this passage.

It is to this island that Holinshed has attributed the strange production of enormous rats, equalling in size his extraordinary rabbits, which he calls "turkie conies." He says: "There is also the rockie ile of Burhoo, but now the ile of Rats, so called from the huge plentie of rats



that are found there." He further adds: "Some are of opinion, that the buildings on this island were abandoned through the multitude of rats, but hereof I find no perfect warrantie; yet, in other places, I read of the like things to have happened, as in Gyara of the Cyclades, where the rats increased so fast, that they drave all the people." So much for the imaginative and credulous age in which he wrote. At present there is but one house standing on Burhou, built by the late governor for the accommodation of mariners who may be driven on the island.

Properly speaking, however, the Isle of Rats is a small islet on the south-eastern coast of Alderney. "L'île à Rats," is a term frequently given to rocks and islets on the coast.

Burhou, and a smaller island adjoining, are formed of primary sandstone. It is about half-a-mile in circumference. Grass and ferns spread over the soil, which abounds in rabbits. The spade of the antiquary has not yet been used for the purpose of attesting the statement of Holinshed; but there is reason to believe that the various blocks of stone, which here and there pierce through the sward, if examined, would remove any doubt of its having been once occupied by inhabitants. The site of some chapel, or religious cell, may still lie undiscovered, although there is no document extant relating to it. But in the days of religious zeal and early missionary exertions, a chapel may have been erected there with as much propriety (and with less insecurity) as on the range of fearful rocks, called Ecrèhou, lying near the coast of Jersey, where a chapel, dedicated to Nôtre Dame, was given by Robert duke of Normandy to a monastery in the diocese of Bayeux. The original document is extant:—"Insulam de Ecrehou integram ad edificandum ibidem *basilicam* in honore Dei et beatæ Mariæ ita ut divina ibidem celebrentur mysteria singulis diebus," etc.—but at present *not an acre of ground* is to be found on Ecrehou. In the chart of these islands, by Mariette, the ruins of the above chapel of Notre Dame figure on it.

The south-eastern portion of the island of Alderney appears to have been the favoured spot occupied by the original inhabitants. Here may be traced various structures, now partly buried beneath the sand, which has been silted over a large portion of the island, probably during

the days when this devastation was felt over the coast of France, and the other islands in the vicinity.

This inundation of sand was caused by the encroachment of the sea in the early ages of the present era, and many tracts of land, both in England and France, were also covered over about that period. It was, of course, attributed in both countries to the just anger of the Supreme Being. In Heylyn's *Survey*, p. 295, it is stated, "a great quantity of this little island is overlaid with sand, driven by the fury of the north-west winde; if we believe their legends, it proceeded from the just judgment of God upon the owner of those grounds, who once (but when, I know not), had made booty, and put unto the sword some certain Spaniards there shipwrecked."

The monuments of the *early* inhabitants of Alderney are few in number. The only one to which the appellation of Druid's altar at present is attached, is situate on an elevated spot which overlooks the Bay of La Clanque, and the rapid strait called the Swinge, above mentioned.

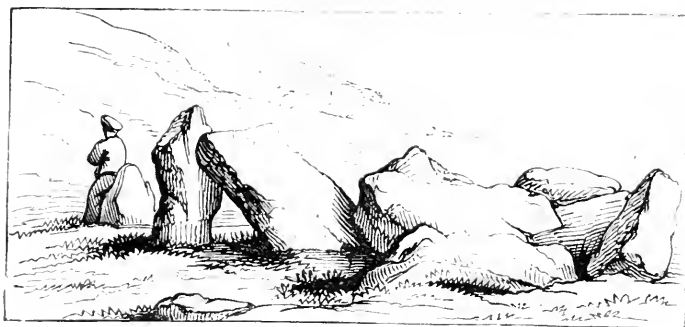


No 1. Druid's Altar, looking over La Clanque to the Isle of Burhou,

It is not known when this sepulchral monument was first disturbed and rifled of its contents; tradition however bears testimony to the fact, that urns and other articles were discovered beneath it. The capstone is of triangular form, and about eleven feet in length; it was found wantonly thrown down, but by the praiseworthy efforts of Major Martin, then quartered on the island, in 1830, it was replaced upon its original supports.

Les Rochers, an elevated spot in the centre of the island, mentioned by Jacob in his *Annals of the Norman Isles*, and supposed by him to be druidical, possesses nothing in common with such structures; they are large irregular

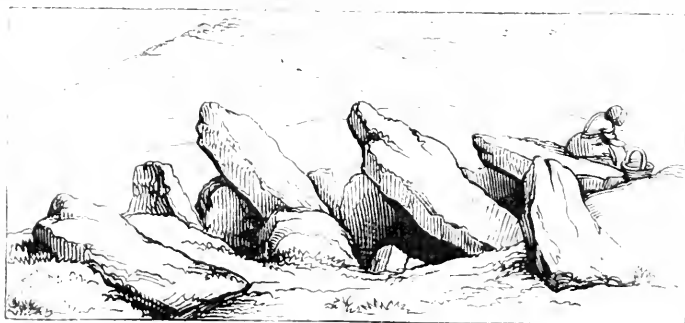
blocks of stone which lie scattered about on their natural bed. Those recently discovered in the vicinity of Longy Plain, on the contrary, possess a character easily perceived by the antiquary to be the work of man, although their present appearance exhibits considerable disturbance and confusion; the evident signs to him of the pillage to which they have been subjected at remote periods. The closer examination of the island has however produced several other cromlechs, which seem to have escaped the notice of travellers as well as of the present inhabitants.



No. 2. Remains near Coblet's Bay.

It is near the plain of Longy, where the silted sand has thus accumulated to a depth in many places of six to eight feet, that the antiquary will find relics to interest him.

No. 2 represents a dilapidated cromlech in the small valley, east of Longy, called "Le vaux tremblant." The



No 3. Cromlech, near Grande Fohé Longy Bay

examination of this spot afforded ample proof of its having once been thoroughly ransacked.

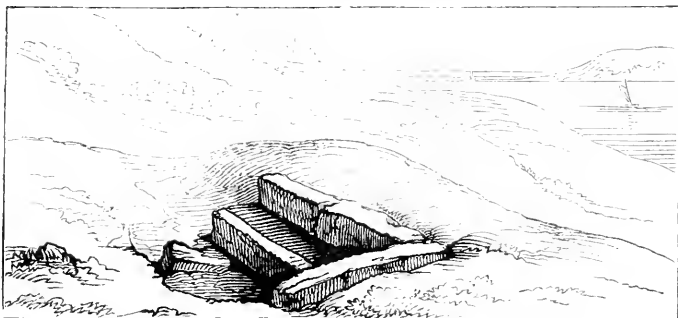
On the brow of the hill, south-east of Longy common,

are to be seen the remains of the two largest cromlechs in the island. (Nos. 3, 4.) These, in like manner, had been despoiled of their contents. Part of an urn was found in No. 3.



No. 4. Cromlech, overlooking Longy Bay.

On the hill, south-west of Longy, there is a sort of entrenchment or dike, running from the southern cliffs northward, but how far it may have extended in that direction it is not easy now to determine, owing to that portion of the island having been long in cultivation: there existed one or two cromlechs close to the dike.



No. 5. Cist, overlooking Longy Bay, France and Cape La Hague light house.

No. 5 represents a cist, or stone-grave, on the rising ground over Longy common. In the distance are the two cromlechs, Nos. 3, 4, already described; over which the Race and Cape de la Hague are seen. This cist had also shared the same fate; but whether the following marvellous story applies to it or to some other, is now difficult to say. We find it in Holinshed's *Description of Alderney*, and the account he gives of the marvellous giant is thus couched: "The ile of Alderney is a verie pretie plat, about seven miles in compasse, wherein a priest not long since

did find a coffin of stone, in which lay the bodie of a huge giant, whose fore teeth were so big as a man's fist, as Leland doth report. Certes, this to me is no wonder at all, sith I have read of greater, and mentioned them already at the beginning of this book. Such a tooth also have they in Spain, whereunto they go in pilgrimage as unto Christopher's tooth; but it was one of his eie teeth, if Ludovicus Vives says true, who went thither to offer unto the same. St. Aug. *De Civ. Dei*, lib. 15, writeth in like sort of such another found upon the coast of Utica, and thereby gathereth that all men in time past were not only far greater than they be now, but alsoe the giants farre exceeding the huge stature and height of the highest of them all." Thus far Holinshed. The measurement of the aforesaid cist was only seven feet four inches in length!!

The story of this extraordinary tooth may, however, be explained, by supposing that some animal fossil-tooth had been laid in the cist, with the valuables possessed by the deceased. In the year 1837, whilst exploring the Tombeau du Grand Sarazin, in the island of Guernsey, a fine specimen of opalized organic remains was found mixed with the urns, and other relics contained in it.<sup>1</sup> The primary strata constituting these islands, would not admit of such a production, but by an accident of this nature.

We naturally expect to meet with similar habits and customs prevailing among tribes at this early period, separated only by a narrow sea.

The same kind of structures, and the same methods of disposing of their dead, which we find throughout a great part of Western and Northern Europe, form almost the only records of their existence; we are, however, led to contemplate their manners in their tombs, and at this distance identify the principles which awakened in them the same love, veneration, and religious feelings.

The rapacity which animated the roving tribes of the north during the first centuries of this era, exposed the quiet inhabitant of the tomb to their ruthless ravages. Beneath the silted sand which now covers the land, we

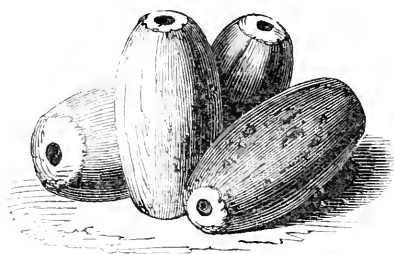
<sup>1</sup> Mr. Shipp, of Blandford, communicated another fact of this kind, in his account of the Roke Down barrows. He says, "I likewise found nearly forty

belemnites at the bottom of the cist." — See the *Journal of the British Archaeological Association*, No. v, p. 100.

find the sure marks of repeated disturbances; portions of the original contents of the tomb strewn about, and mutilated parts carried sometimes to considerable distances from their original depository.

Longy Common has been recently divided into lots, and as each proprietor breaks the ground for agricultural purposes, further evidences of the ancient possessors of the soil are discovered. After digging through the silt, a dark-coloured subsoil is found to prevail over the original surface.

During these operations many fragments of pottery, querns, and coins are discovered. Amongst these are



No. 6.

found numerous large stone pebbles, seaworn and having a small spindle-hole sunk into one end only; these holes are one or two inches deep, and the stones are of lyenite or greenstone. The coins are chiefly those of Agrippa Faustina, Antonius Pius, and Caligula.

In lot No. 18, near the large stone, or menhir, called *La Pierre du Villain*, fragments of bronze instruments, clay beads, pottery, and pantiles, were dug up. In lot No. 19, after passing through the silt, portions of stone walls were discovered. One continued its course in a southerly direction for about seventy feet; other foundations of small square buildings, facing the east, adjoined the said wall and divided it into separate compartments: in these were numerous querns, pottery in abundance, tiles, and fragments of Samian ware, also portions of *ampullæ*. In these dwellings were found recesses in the walls, containing charcoal, soot, and ashes. No. 7 represents a handsome shaped open vessel of greenish ware, finely grooved in the under side, and having a bold returned edge with a single cove on the upper part. The red, or Samian ware, exhibited the usual patterns of animals and men, enclosed in different



No. 7.

shaped designs; the old echinus moulding, and the corded or cable border, frequently accompanied this variety, all denoting the Roman occupation of this part of Alderney.

On the 3rd December, 1833, in breaking up lot No. 20, adjoining the Pierre du Villain, a great variety of bronze instruments of war and ornaments were discovered. No. 8, in the annexed cut, was a bronze instrument, formed like a hook, double-edged, having a socket with a rivet-hole; at the upper part there was a concavity on each side, with a hole through it. The purpose of this hollow, like the ring in the side of the bronze celt, is not easy to determine.



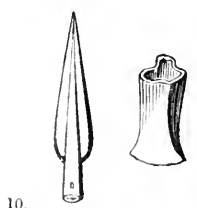
No. 8.

A sketch of a similar instrument is given in the *Archæological Journal*, vol. II. page 186, found in Ireland, but which has not the above cavity. The Alderney specimen weighs four ounces, and is six inches long in its curved part. This falx, or pruning-hook, resembles one deposited in the British Museum.

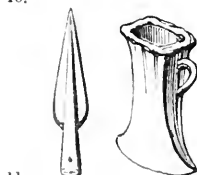


No. 9.

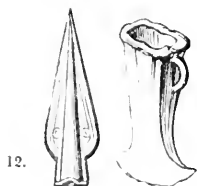
No. 9 is a small edge-tool of bronze, having a perforation on the top, probably to fasten it by.



No. 10.



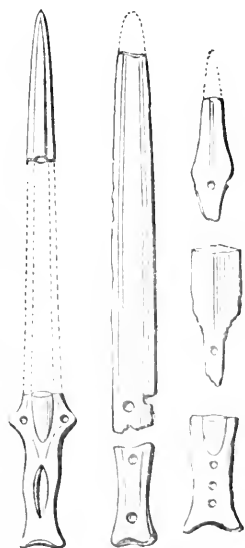
No. 11.



No. 12.

Two specimens were discovered. Spear-heads and metallic celts or ferules (Nos. 10, 11, 12), were rather abundant; some of these were broken in a manner denoting great violence and force.

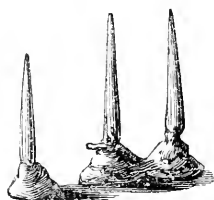
Portions of bronze swords and daggers (No. 13) were strewed about, their appearances likewise displayed rough usage. Some were broken in short pieces and bent with a view of destroying



No. 13.

them. It has been supposed that it might have been intended to put these bronze arms and implements into funeral vases. The numerous masses of ashes, scoria, and crude metal found in this neighbourhood permit another assumption.

Unfinished castings of copper (No. 14), such as spikes and nails, lumps of bronze metal in their raw state, quantities of ashes and charcoal, would indicate a foundry or manufactory in the neighbourhood of Longy. A large cake or ingot of copper was found to weigh twelve pounds; on being assayed it gave the following results: twelve ounces of pure copper in the pound, three grains gold, four grains silver.

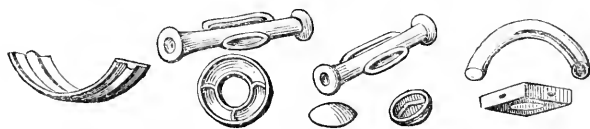


No. 14.

In the year 1821 a very similar discovery was made between Quettehou and Barfleur, in France, wherein quantities of ashes and charcoal, with pieces of *fused* bronze, and a cast spoon of iron, in which the original button of metal was still fixed; these were supposed to belong to a small military foundry established on the spot.

Monsieur de Gerville has given another account of a small chamber found in the department de la Manche, in which was a sort of oven; it contained a quantity of ashes, upon which was laid a vessel of bronze; this vase contained a great quantity of broken swords, rings, bracelets, and other ornaments.<sup>1</sup>

No. 15 represents a few of the ornaments above mentioned, found with the broken swords and celts, among



No. 15.

which are two hollow tubes; the use of these is not easily determined. The swords are short, and the handles were variously drilled through with rivet-holes, probably for holding the horn or other material which formed the handle.

About one hundred yards west of the tumulus on which

<sup>1</sup> "Antiquités d'une origine incertaine découvertes dans le Département de la Manche."—Par M. de Gerville.



the Pierre du Villain once stood, and under which so many copper instruments were found, several stone cists were discovered in 1832; they were formed of coarse flag-stones set on one end, and covered by the same materials. These graves were three to four feet long; the human bones were those of short, thick-set men, the skulls rather larger than the ordinary size. No pottery or instruments of any sort accompanied these bodies. Similar graves were discovered on the brow of the hill which lies north-east of this site.

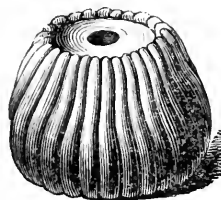


No. 16.

The small vessel, figured in the annexed cut (No. 16), was discovered in digging a piece of land on the western side of Longy common; and near the same locality the metal ornament, or pin (fig. No. 17), was also discovered.

Several stone celts have been found in different parts of Longy; one in the possession of John Gaudion, esq. chief judge of Alderney, measures nearly a foot in length, and is of granular porphyry, the same substance of which the greater number discovered in the Channel Islands are made of.

Amongst the pottery found, several clay beads were discovered. No. 18 represents one of rather singular form, which was grooved, or ribbed, on the outside.



No. 18.

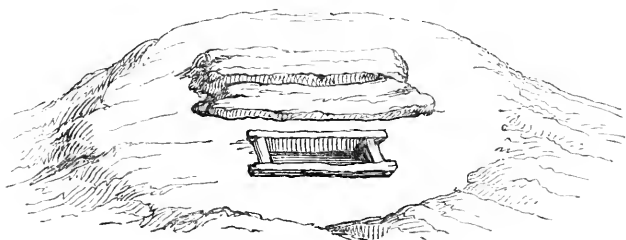
No. 19 (see the next page) shews the state of a tumulus after the upper part had been removed. It is situated at a short distance east from Les Rochers before mentioned. A small cist, formed of four stones, and covered by a large flat stone, was on one side of the tumulus; it was three feet long, one foot three inches wide, and two feet deep. At a short distance lay two long rude cap-stones, forming a sort of roof, beneath which animal bones were discovered. All these were lying north and south. In the cist were two small portions of a jar.

In the article on cromlechs extant in the island of Anglesea, published in No. XI, page 44, of the *Archæological Journal*, by Mr. Longueville Jones, we find it stated,



No. 17.

that no celts or pottery-ware have ever been heard of, or other articles found, near any of these cromlechs. The



No 19. Interior of a Tumulus near Les Rochers.

situation and the history of Anglesea, as the seat of ancient wars, may account for the greater devastation and consequent spoliation of these interesting tombs, when compared with those of the Channel Islands.

Amongst twenty or thirty of these remains yet conspicuous in the Channel Islands, there are few but have retained some of their original contents. Those in Alderney, an island of smaller extent, and lying closer to the coast of Gaul, have suffered more in this respect than those in Guernsey.

A more successful investigation of those fine specimens described by Mr. Jones may yet await his future labours. Much of the original contents may still be dispersed about, near the base of these massive structures.

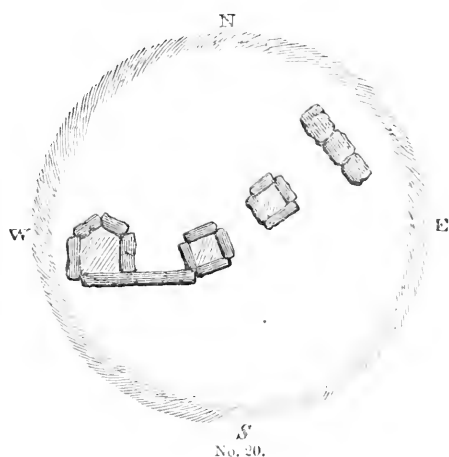
Above the plain of Longy, on the southern height, which overlooks the race of Alderney and the coast of France, the remains of a castle are seen. Much conjecture has been raised on the origin of this structure. This fortress is surrounded by lines of walls, from whence the appellation of "Murs de haut" has been obtained. The appointment of sir William Essex to the governorship of this island in 1623 gained for it the present name of "Essex castle." Near the bay of Longy is another structure, also called of late by the name of the "Nunnery," but, like the former, it figures in ancient documents, such as *Le vieux Rental*, dated 1572, as "les Murs de bas." The probability is that the castle was still in tolerable repair and inhabited by the said governor, and afterwards called by his name.

This latter building has some peculiarities which are not observed in that of Essex castle. It is of a quadrangular form, with remains of corner towers having a circular base.

These towers are about six feet in diameter, formed of very solid masonry six feet thick. At the height of seventeen feet from the ground, the courses are continued in the herring-bone work, composed of stone and Roman tiles. The walls are of rubble open-work, the mortar between being what is usually termed wide-jointed, and coarsely made with lime, sand, and sea-shells. In the centre of this fort is a well of water at the depth of twelve feet. The structure, evidently raised with the materials derived from the Roman town situate at a short distance from its walls, was restored for the accommodation of troops in the year 1793, when its present entrance was constructed on the north-east side. The small arched way visible on the face of the western wall, now blocked up, appears to have been its original entrance. The "Castrum Longini," "le Château de Longis," is set down in Leland's diminutive map. Little is known among the inhabitants of its former state, or by whom erected. "The Nunnery" is supposed to have been a name given by the troops who were placed within its lonely walls in 1793.

No. 20 represents some small chambers found within a low tumulus on the western elevated portion of Alderney.

Two of these compartments are connected by a long stone on the south side; the other is at a short distance from them, and only one foot square in the area contained between the side stones or up-rights, and one foot deep; these were all covered by a flat stone about two feet in diameter. The primitive use of these can only be



conjectured—if to contain a single urn, or the burnt ashes of the dead? No traces however of these could be found. On the eastern edge of the tumulus were seen three squared stones, disposed in line. It is not improbable that more of these singular compartments may lie beneath the re-

mainder of the soil, but time did not permit our further examination. At a short distance from the above spot is another low tumulus of the same kind.

It has been often observed that the bones of mice are discovered within these ancient sepulchres, and it has also been thought that these animals were especially deposited with the human remains. It may not be improper here to remark, that in directing our labours to the examination of these depositories, the habitations of these little creatures have almost invariably been disturbed. Under the above-mentioned structures it has happened that whole colonies of mice were discovered, where they had for many generations, and perhaps centuries, been the sole occupiers of these tombs; in one instance eighteen were killed by the workmen, and many others escaped. These were beautifully mottled specimens of the *mus sylvaticus* of Gmel. In opening a cromlech in Guernsey, a deep gallery was traced beneath the capstone to a considerable depth, where a spacious chamber was discovered, forming the granary of these creatures, wherein was deposited provender for their winter use. The whole was of course disturbed. The following year the scattered corn had germed and covered nearly one perch of ground; and as the produce was rather more luxuriant and abundant than the adjoining crops of the same grain, this incident did not fail to awaken some strange notions in the unlearned, who viewed our exploring mania rather in an opposite kind of retribution.

The church dedicated to St. Anne is now the only ecclesiastical structure on the island. Several names of chapels appear in old documents, and some localities are assigned by the inhabitants as the sites of these houses of prayer; a few may be mentioned: St. Barbe, St. Esquiere, St. Clair, St. Michael, St. Nicholas, Nôtre Dame. In De Chantelayne's manuscript he only speaks of one chapel: "Outre la chapelle il y avait dans l'île une église qui porte le nom de St. Anne. Le chapitre devait à l'église une rente annuelle du quart de l'avoine. Item, cent sous tournoise au vicaire, à la tenue de chaque synode."

The church itself is simple and unostentatious, having a nave and a north side-chapel, built by the late governor. The tower was built during the last century at the east

end, and it blocks up a lancet window, which originally opened and lightened the chancel. The ancient font now forms the capital to a pillar on one side of the churchyard gate, and a portion of the shaft ornaments the parsonage garden wall on the other.

By an extract from *L'état de l'île d'Aurigny sous Henri III, roi d'Angleterre*, which dates before 1238, the island was possessed by the king and "le chapitre de Coutances" in equal proportions, "à la reserve de deux cents gerbes de redevance annuelle appartenant à la chapelle."

The various discoveries which have been made by antiquaries on the opposite coast of France from time to time, have brought to light corresponding remains of the different races which possessed the territory on both sides:—the older relics usually found beneath the Norman period.

The promontory of La Hague, once peopled by the Celts, still retains the earthworks of the Romans. Roman coins, arms, and other articles, are frequently turned up by the plough; and in the neighbourhood of Jobourg, according to that indefatigable antiquary of the Cotentin, Monsieur de Gerville, the traces of a Roman camp are still seen.

La Hague (erroneously called by the English La Hogue) became the favourite resort of the Northmen in their annual predatory excursions, and they soon were enabled to establish themselves on this promontory, which afforded them a commanding position for their marauding expeditions upon the neighbouring coast and islands. The celebrated embankment which extends across the neck of this tract of land, was probably of Roman construction, and afterwards used as a defence by the Normans. This work, still called the Hague-dyke, encloses several parishes, and extends from shore to shore. Several tumuli are seen upon it, but very few Celtic remains have resisted the rude and lawless hands of its successive invaders.

FRED. C. LUKIS.

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## REMARKS ON AN ANCIENT RELIQUARY,

IN THE POSSESSION OF MR. GEORGE ISAACS.

THE reliquary which forms the subject of our engraving, and is now in the possession of Mr. George Isaacs, is of a very unusual character. Its form differs from all I am acquainted with, and the term "Rota" given to it in the following inscription, is new to antiquaries as so applied. It is composed of silver-plates, overlaid on a wooden surface with ornamental filagree-work, set with crystals, etc. The inscription on the rim, when divested of the conventional contractions, reads as follows:

"✠ Anno Domini MCCXLVII, in festo apostolorum Petri Pauli renovata est hec rota et hec reliquie in ea recondite de veste domini Andree apostoli, Bartholomei, Thome, Symonis, Jude, Stephani martyris, Agnetis, Mauricii, Martini." This is continued on the reverse with the names of the following Greek saints: "✠ Gordiani, Epimachi, Corbiani, Dionsii, Panthaleonis martyris, Cassiani, Balsad."

There is also another inscription, rudely scratched, and not easy to decipher at full; it appears to be, "Hoc osculum renovatum est sub.....Cristofero Bonor.....abbate hujus monasterii.....Anno 1558, 9 Maij."

These are important, insomuch as they give the names of the saints, sixteen in number, whose relics are therein contained; and also inform us of the reliquary having been "renewed" at two different times, viz. 1247 and 1558.

The earlier one states, that the "rota" was "renewed," or (as I render it) repaired, on the feast of the apostles Peter and Paul (Nov. 18). And if my interpretation be correct, it follows that the original work is of earlier date.

On a critical examination of both sides, I think we must come to the conviction of an alteration having been made in the design: the earlier portion and the original being, that which exhibits the setting of the crystals and stones together with the filagree-work in its integrity of design. This portion possesses more unity than the reverse, in which the introduction of *niello*-work to form the arms

of the cross, is at variance with the harmony observed in the other parts of the work. The character of the earlier part is Byzantine,—a term applied to works executed within a period extending over many centuries, and which cannot by external evidence alone be affixed to any but a probable date. Many fibulæ, of undoubted Saxon workmanship, or at least of the Anglo-Saxon period, have, both in design and execution, a strong analogy with the interesting object under consideration: the filagree-work especially resembles some which are published in the *Archæological Album*.

Without presuming to give other than an opinion, I should incline to assert, that the earliest portion is not later than the eleventh century, and there is nothing to object against its being much earlier. Assuming this to be established, it is easy to point out that part to which the record of 1247 has reference.

That “renovation” then would chiefly consist of the niello-work on the reverse, and the inscriptions in the Longobardic character. The style of the niello would certainly fix it to some period of the thirteenth century, and rude as it is, it partakes a little of the Italian manner, shewn in the figure of St. Peter, which differs in style from the usual conventional types; while the grotesques serve more directly to fix the date of its execution: nor is the circumstance to be overlooked, that the renovation was made on the feast of that apostle, rendering its introduction more apposite. I do not think it can be safely assumed, that the renewal extended to the entire surface, and that therefore the whole is no earlier than 1247; as the marked dissimilarity between the obverse and reverse must be apparent to all, whilst there is every appearance of the character of both being once the same.

The later inscription, so rudely scratched, records, as far as can be deciphered, another “renovation” by one Christopher Bonor.....abbot of this monastery.....on the 9th May, 1558.

To what extent this renewal was carried, we cannot exactly say; but I think it may be inferred, from the very slight manner in which the fact is made known, that it was not of a very costly nature; probably not more than

a repair of a small portion of the silver plates, and perhaps fixing some of the stones which might be loosened.

In the last mentioned inscription (1558), instead of "rota", the term "osculum" (perhaps a diminutive of "osculatorium"), has been applied to this reliquary; the term is used synonymously with pax or paxillum, by which the kiss of peace was anciently and is still administered in the church of Rome. These are, however, usually of a square form, fitted with a handle at the back, and often consist of the most exquisite designs in ivory and niello. It was from one of the latter kind, by Maso Finiguerra, that an accidental impress led to the idea of taking printed impressions from engraved plates. The circular form I believe to be at least very uncommon for a pax, and I am not aware of its being usual to enclose relics within them; it is therefore a remarkable coincidence which Mr. Isaacs has pointed out, that one similar, apparently indeed agreeing in every particular, is mentioned among the treasures of St. Paul's cathedral, A.D. 1298 (for which, see Dugdale's *History of St. Paul's*), as a "paxillum, covered with silver plates, with circles of silver, gilt filagree, containing many relics." Mr. Isaacs continues: "It is impossible to assert positively that this is the one described, but circumstances favour the supposition. In the first instance, the circular form, of which I have never seen or heard of another example; secondly, the 'many relics,' a peculiarity in the pax before us; and thirdly, the fact that this was renewed (renovata) on the festival of St. Peter and St. Paul. The date too, is not unfavourable to such a position, for although in 1240 no mention of the pax is made in England, yet in 1250 mention is made of the 'osculatorium', in the Constitutions of Walter de Gray, archbishop of York; and it was most likely between these two dates, that the use of the pax was introduced, and that from a reliquary this was converted into one to meet the new want."

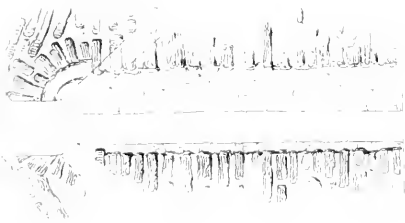
It may be as well to observe, that Mr. Pratt, the former possessor of this reliquary, states his belief that it had once belonged to the treasury of the cathedral of Aix-la-Chapelle.

J. G. WALLER.

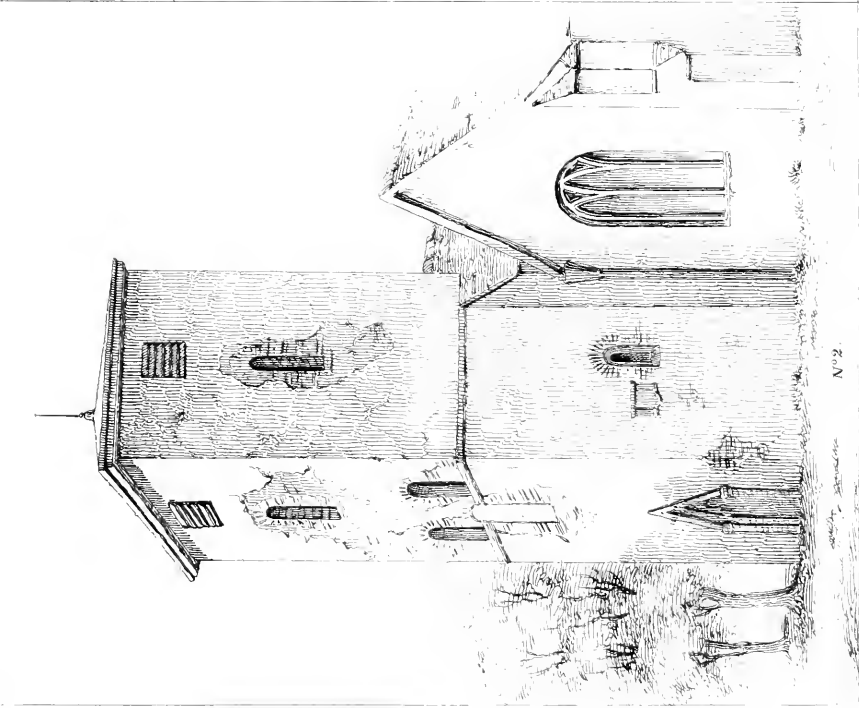
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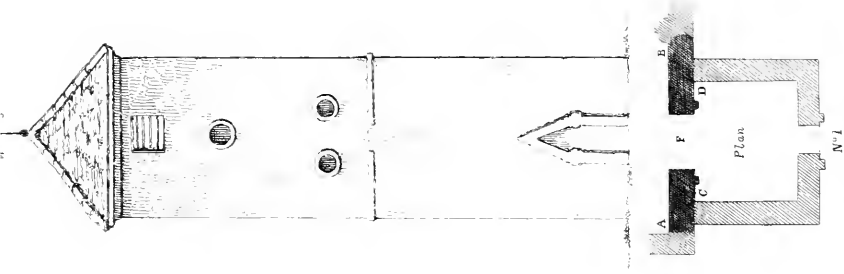


C. Bailey F.S.A.



No 2

TRINITY CHURCH, COLCHESTER.



No 1

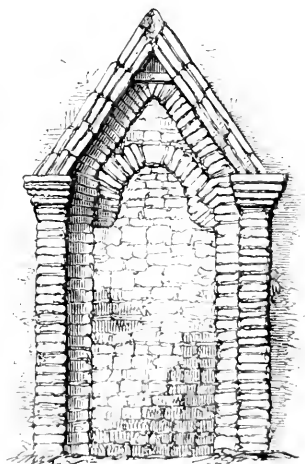
FW Fairbairn F.S.A.

## SAXON TOWER OF TRINITY CHURCH, COLCHESTER.

THE number of Saxon remains discovered by the late Mr. Rickman amounts to twenty; a few more might perhaps now be added to his list. Of these, there are two in Yorkshire, two in Lincolnshire, one in Northumberland, five in Northamptonshire, one in Derbyshire, one in Bedfordshire, one in Cambridge, one in Oxford, one in Surrey, two in Wiltshire, two in Sussex, and one in Essex. So that the last-named, which is the subject of the following remarks, stands remote from any kindred productions of that early time. It is probable that most of these examples were built after the establishment of the monarchy; some, however, may be of anterior date. If the tower of Trinity church, Colchester, or any part of it, is so, it may be distinguished as the sole relic of Saxon art in that division of England anciently known as the kingdom of Essex.

In Mr. Rickman's description of these early churches the following short notice of it occurs:—"Of this church, only a part of the tower, the west door, and a small portion about it, are of early date, but this small portion is curious from its near approximation to Roman work, being plastered over bricks, and also from its having a straight-lined arch. The arch into the church is semicircular and of small ragstones or brick, *i. e.* flat tiles."

Mr. Rickman seems to have been misled as to the *extent* of the ancient work of this tower, by its outward appearance: the lower half has been roughcast, which was perhaps thought by that able antiquary to mark the



limit of the ancient walling; the upper half has been coated with smooth plaster, which, with the modern slated roof and wooden cornice, gives to it quite the aspect of a recent addition to an older substructure; and without a careful inspection of the whole of the interior masonry, might warrant the opinion he formed of it.

An examination of the interior however will satisfy every one, that the west, south, and north walls, are of one date, from the foundation to within a few feet of the cornice. The higher portion of the east side of the tower—so much of it as is seen *above* the roof of the nave—is of coeval workmanship. But the lower part of this wall, from the ground up to about the middle of the tower, is even of greater antiquity than the parts just described,—these having been added to the front of an earlier edifice, of which the portion of wall referred to is the only vestige; consequently, that which now divides the tower from the nave, was originally the outer wall of an earlier church, and the large arched opening yet remaining at F (see plan, No. 1), its western entrance. Several circumstances lead to this conclusion. The wall, A B (No. 1), is of greater thickness than the three others. The south and north walls, where they touch the older work, at C D, are not bonded to it, but a void space, wide enough in places to insert the hand, is visible; and this absence of bond continues from the ground up to the level, at which the ends of the side walls reach the top of the more ancient masonry, which is in the middle chamber of the tower. The older wall seems to have received a coat of plaster before the building of the tower; and as the junction between the ends of the later walling and the face of the older is made with little nicety, this ancient covering of plaster may be seen to run under the joints. These imperfect junctions have all the appearance of clefts, arising from settlement, and were evidently thought to be such by those who inserted the several tiers of precautionary tie-bars, now visible within.

In the middle chamber may be traced the lines of the gable of the older front: they coincide nearly in position with those of the present roof over the nave. In the gable was a long narrow opening, resembling those in front of the tower, and nearly on a level with the lower of the two

single windows represented on the west side of the tower. (See view, No. 2). It is now stopped. With the exception of the highest windows, all the others have been till very recently walled up, excepting the tops of them, which being arched had been converted into mere "bull's-eye" openings. These small apertures having been circumscribed with modern mouldings in plaster, contributed still more to give the tower that unattractive appearance before alluded to; and so much had it the character of a lath and plaster structure of modern times, that it is probable no archæologist till lately was ever tempted to explore it further than he was enabled to do from its lower chamber.

The view (No. 2) shews the tower in its present state, although it gives but a very inadequate notion of its wretched patchy condition. Here several additional windows are seen; these are thought to be insertions, as well as the tablet which is carried round the tower in the middle of its height. The tablet cuts through one of the original Saxon openings, near the springing of its arch, and the two windows placed upon the tablet—till very recently walled up—have sloped sides and sills, and rebates in the middle of the thickness of the wall to receive window frames. Fragments of these were found on piercing the openings. The small windows on the south and north sides of the tower, about ten feet from the ground, are similar to the two just named, as to their form and preparation for the frame. Though these inserted windows are all round-headed, it must not be inferred that they are Norman.

The lower of the two single windows in front of the tower, and the outer door, are still stopped; so also is the larger one within, with the exception of a space left for access. This finely arched opening has been closed, and a gallery floor runs across the front of it. Were it not for this obstacle, the filling-in might be removed with perfect safety to the tower. The original openings are all straight sided, and in the Saxon windows lately pierced there is some indication of an impost: this feature may have been more conspicuous if the tower was in the first instance plastered. Both the doorways have a rib formed in tiles projecting in front of the architrave, and which is con-

tinued over the arch as a dripstone. These projections have imposts strongly marked.

The masonry of the tower is composed of rather small stones, less in dimension than those usually found in our Norman edifices. There is an intermixture of tiles, but they are laid in no order, except at the quoins and in the architraves of the doors and windows.

Considering their great antiquity, the walls are in a sound state. It is probable that the present plastering may have been laid on to preserve the facing stones, as in parts where it has either fallen off, or been intentionally removed, the face of the stonework has a perished appearance. It was intended to remove the whole of the plastering, but further progress has been suspended until means are available thoroughly to point such places as on disclosure seem to need it. The old character of the tower may thus be in some measure maintained, though not the least attempt will be made towards "restoration," except under the eye of a competent architect.

G. E. LAING.

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The view taken by the writer of this paper, respecting the lower portion of the east side of the tower, has been still further confirmed by the discovery of some strong walling, four or five feet under the ground, in the churchyard, running northward for some distance, and in the same line with the wall of the tower above referred to. The mortar is of a reddish colour, and seems to have been used in great quantities. The stones are larger than those which can be seen in other parts of the building. It will be worth while to inquire whether this wall is very early Saxon, or very late Roman.

LEWIS W. OWEN.<sup>1</sup>

<sup>1</sup> Since the communication of the above paper, the church has been visited by Messrs. White and Baily, who have made the following observations:

We have carefully examined the tower, and find, that on the inside at the same level with the outside tablet, or string course, there is a triple row of tiles, which shews itself upon the north and west, but more especially on the south side of the tower; this ap-

pears to prove, that this string course is a part of the original construction. Nor do we see any reason why the windows with double splayed sides may not also be so. The fact, indeed, of their being placed upon the string course, is, we think, a proof of their originality. In the walls of the tower is an abundance of septaria or indurated clay, found on the sea-coast and at other places in the neighbourhood, with occasionally rag-stone and

## ON WEAPONS AND ARMOUR FORMED OF HORN.

ABRIDGED FROM A PAPER READ BEFORE THE ASSOCIATION, NOVEMBER 27TH, 1846.

Arma antiqua manus, ungues, dentesque fuerunt,  
Et lapides, et item, sylvarum fragmina, ramei;  
Et, flamma atque ignes postquam sunt cognita primum,  
Posterior ferri vis est aerisque reperta.  
Et prior aeris erat, quam ferri, cognitus usus,  
Quo facilis magis est natura, et copia major.

*De Rerum Natura*, lib. v. 1282.

IN this poetic narration which Lucretius has given us of the origin and gradual progress of arms, no mention is made of the use of horn. But the fables of antiquity, the voice of history, the existence of specimens, all combine to prove that horn was a substance employed at a very remote period for the construction of weapons. Its beauty, lightness, strength, callosity, and its facile divisibility, are all qualities which would soon attract the attention of man, and point out its fitness for the fabrication of implements of domestic use, and weapons of destruction and defence.

It would be no violent strain upon probability to imagine that man has even received some hints for the construction of his arms from witnessing the combats of horned beasts. That dreadful machine which is said to have been invented by Artemones of Clazomenæ, and called *aries*, or battering ram, appears from its very name to have been suggested by the butting contests of sheep. Watch the lowered head of the antelope as it bounds

chalk, bonded with tiles and bricks, many of which may have been re-used from Roman buildings. The archway in the east wall of the tower, has its dripstone constructed of chalk and other soft stones. It may be worthy of notice, that the courses of tiles in the walls of the tower, above the heads of the upper round-headed windows, are laid in a sloping direction, so that they rise somewhat in form of a pediment. We think but too little notice has been yet taken of the western

doorway. Most antiquaries have been first led to examine this tower by the peculiar form of its head. The piers, imposts, and head of this doorway appear to us to be rude imitations of pilasters, capitals, and pediment, of a Roman building. The sides of the door-head on the interior are somewhat curved, forming a pointed arch, evidently to gain the requisite strength to support the tiles forming the pedimental slopes.

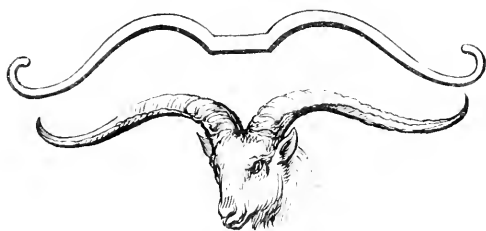
A. W. & C. B.

across the plain to attack its foe, and you behold the archetype of the charge of the deadly lance. See the furious rhinoceros rushing upon his victim, bowing his ponderous head beneath his opponent and then ripping it up with his horn, and you will recognize the mode of fighting pursued by many of the wilder tribes of India, who, crouching beneath their antagonist, rip up the abdomen with their knives.

But leaving the speculative realms of fantasy for the sober details of fact, the first things we have to notice are bows constructed of horns.

The earliest bow, of which we have any precise record, is that of Pandarus, which he employed at the suggestion of Minerva, for the purpose of shooting at Menelaus king of Sparta. It is thus described in the *Iliad* (iv. l. 105, et seq.):—"He drew forth his polished bow, made from a wanton wild goat, which he once, striking on the breast, had pierced to the heart. His horns grew from his head, of the length of sixteen palms; and the artist, the polisher of horns, had with labour prepared them, and having smoothed every part properly, put upon them a golden tip. The string he moved close to his breast, and the iron of the arrow to the bow."

The Homeric bow is frequently met with upon ancient



coins, gems, engraved mirrors, fictile vases, sculptured marbles, etc. One of the best examples is perhaps that held in the hand of the beautiful

cupid of Praxiteles. From these authorities we may say with confidence that the Hellenic *τεζον* was made of two long goat's horns, fitted into a handle.

In the east the horns of the antelope and goat are still in like manner fashioned into very powerful bows. They consist of two pieces firmly jointed at the centre, and seldom exceed four feet in length. The bows of the Persians, Tartars, and some other oriental tribes, are frequently painted in gaudy colours, and richly adorned with gilding and arabesque embellishments: but it is not un-



usual to meet with bows unadorned and the horn beautifully polished.

The *kung*, or bow of the Chinese, is formed of elastic wood and horn combined; and we learn from Catlin's *Letters and Notes*, that the tribes of red men called Black Feet and Crows, construct some of their bows of the horns of the mountain-sheep.

In Persia, China, and other parts of Asia, the archers guard their left thumbs from the stroke of the bow-string, with a broad ring, generally wrought of rich and beautiful agate, cornelian, or jasper, but it is also frequently met with of ivory and stout polished horn.

The *haou-she*, or whistling-arrow, of the Chinese, is headed with a hollow capsule of horn, pierced with four round holes: but as this arrow is only used as a signal, it ought not perhaps to be included in this category of horn weapons.<sup>1</sup> The *nabass*, or arrow, armed with the acute point of an antelope's horn, is in common use among the natives of Nubia and Danka, and their neighbours the Sheltuks, a rude tribe dwelling upon the shores of the Bahr el Abiad, or Western Nile. And arrows barbed with splinters of rein-deer's horn are used by the Esquimaux.

Not only bows, and arrow-barbs, but spear-blades, have been formed of horn. Herodotus,<sup>2</sup> in his description of the promiscuous multitude which composed the great army led by Xerxes against the Greeks, says that the Ethiopians had spears, armed with the horns of the *δορκας*, shaped like the iron of a lance. And we read in Pliny (lib. xi.), that in some countries men headed their spears and javelins with horn. At the present day, among some of the rude hordes of southern Africa, the *hassagay* is occasionally found headed with small sharp horns of antelopes. And the Esquimaux employ the acute splinters of rein-deer horn for the same purpose. Our active and intelligent associate, Mr. Thomas Bateman, of Derbyshire, informs me in a letter which I have lately received from him, that he has frequently found in ancient tumuli, rudely

<sup>1</sup> Sir William Wood was buried with archers' honours, three flights of whistling arrows being discharged over his grave. These arrows have a spherical

pile of horn, perforated with holes, and in their flight through the air produce a loud whistling noise.—See Gent's Mag. Feb. 1832.

<sup>2</sup> "Polymnia," lxi.

pointed pieces of stag's horn, which he believes were used as spear-blades.

It is worthy of remark, that in the Russ, a hay-fork is called *rojnets*; chevaux-de-frise, *rogatha*; and a couteau-de-chasse, *rogateena*; the root in every instance being the word *rog* or *rojok*—a horn. It is probable that these implements did not derive their names from their shape, but from the substance of which they were primarily constructed.

There is an ancient British adage, which says, "*A gavas y corn gavas y llavyn*"—"He who has the horn has the blade."<sup>1</sup> This adage is open to two interpretations; it may either imply that the whole *cleddyv*, or sword, was originally formed of the horn of some beast, or that the hilt was encased in that material; the latter has been hitherto received as the correct interpretation, but I think there is some reason to question it: be this as it may, certain is it that horn has been manufactured into both cutting and stabbing instruments. Sir John Ross states that the Esquimaux have knives formed of rein-deer's horn; and in our own country, at the present day, we have paper-knives made of thin slices of polished horn.

The sharp spiral horns of the *sasin*, or common antelope (*antilopa cervicapra*), are frequently employed as weapons in India. It is said, that "the fakirs and dervishes polish the horns, and form them into a kind of offensive arms, by uniting them at the base; these they wear at their girdles instead of swords and daggers, which their vows and religious character prevent them from using."<sup>2</sup> If this be true, it is certainly a sophistical mode of cheating their consciences. Two examples of these duplex cornute weapons are in the Museum of the United Service Institution, and are there stated to be Ghoomkha weapons, used in the left hand, for attack and defence, from the Himalaya mountains. One of the specimens has the addition of a circular iron plate and spike, and sharp iron points to the tips of the horns. These weapons remind us of the old English buckler, which was a small round shield with a stout spike projecting from the centre. These Ghoomkha weapons may be properly termed *shield-daggers*.

<sup>1</sup> Meyrick's "Engraved Illustrations of ancient Arms and Armour," vol. i. text to pl. 47.

<sup>2</sup> "Penny Cyclopædia," article *Antelope*.

The formidable Indian *khandjar*, or two-edged waved-dagger, is another weapon which is occasionally made of horn; and when met with in this substance we may clearly discover the origin of the form of the metal-weapon bearing

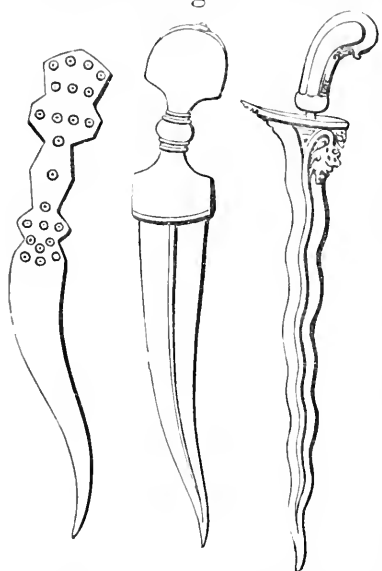
the same name. We have here two interesting examples of the *khandjar*; the one formed of a vertical section of buffalo's horn, polished, and the flat hilt decorated with incised circles; the other is a very old specimen of steel with a ponderous hilt of ivory. In the armoury at Goodrich Court, is an ancient *khandjar*, formed entirely of steel.

Whilst the gourd and the skull have furnished us with the pattern of our bottles and our drinking bowls,

the horn of the buffalo has suggested the idea of the waved-dagger of the east; and we have only to multiply the number of the undulations, and we form the deadly *kris* of the Malays of Java and Sumatra, which may be looked upon as a lilliputian likeness of our own huge flaming two-handed swords of the sixteenth century.

Our esteemed associate, Mr. W. Chaffers, has kindly presented me with a very ancient implement, which he considers as the head of a weapon, bearing a close analogy to the *martel* of the middle ages. It is formed of the pointed snag of the horn of a fallow-deer. The shaft is cut flat on each side, and pierced laterally with three holes, which appear to have had pegs passed through them to secure the horn into a wooden staff, into which it was doubtlessly inserted. This specimen was discovered in 1842, in making some excavations in Queen-street, Cheapside.

Among the various weapons fabricated of stag's horn, exhumated by Mr. Bateman, is a hammer-head, made from the thick part of the base of the horn; it was deposited



with an interment of a very early character, all the other weapons being of flint, no metal being anywhere to be seen.

The straight horn of the *rhinoceros ketloa* supplies the Kaffer tribes of Southern Africa with the raw material of which they construct not only implements of domestic use, but weapons of war. From it the Bichuanas fashion their death-dealing *kurri*, or club, scraping it into a long cylindrical shaft, ending in a globose head. And the Mantatees, another powerful tribe of Southern Africa, make the handles of their battle-axes of the straight horn of the *ketloa*.

Both in Asia and Africa, the horn of the rhinoceros is much valued as a material for hilts for swords and daggers; the general belief being that it possesses a *talismanic virtue*, which protects the party from harm who wears it about the person.

The last horn weapon that I shall mention, is the *vajrar moostee*, or horn-fist, used by the shattries or itinerant boxers of India.<sup>1</sup> They arm the hand with this ponderous implement, so that the stroke falls with increased weight upon their antagonist. In its use it resembles the *cestus*, or glove loaded with metal, which Virgil, *Æneid*, v. 400, tells us was worn by the ancient boxers.

— “amid the ring, in open view,  
Two mighty gauntlets on the ground he threw:  
These grac'd great Eryx in the fight of old,  
And brac'd his arms with many a dreadful fold:  
Seven thick bull-hides, their volumes huge dispread,  
Pond'rous with iron and a weight of lead.”<sup>2</sup>

Pitt's *Translation*, v. 520.

The powder-flask, although not in itself a weapon, is yet so intimately connected with arms that it demands a passing word. The horns of the stag, the buffalo, and the antelope, have each furnished materials for the construction of receptacles for powder. The earliest European flask appears to have consisted of the horn of an ox; the Germans next employed the base of stag's horn, giving the vessel a new contour: and in South Wales a ram's horn is

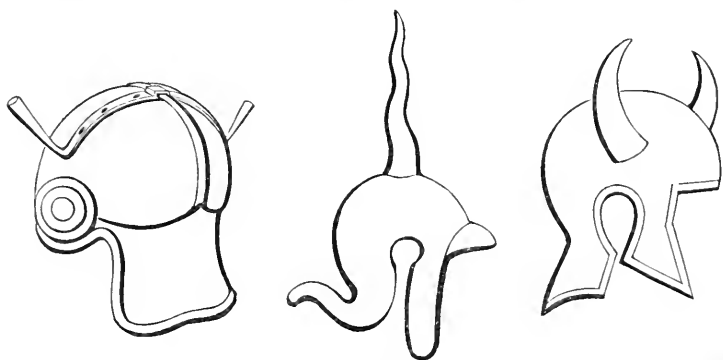
<sup>1</sup> See Mrs. Graham's "Journal of a Residence in India."

<sup>2</sup> It is said that the Australian boxers use the shells of the cymba as a

defence for their hands in fighting, and to increase the weight of the blow given to an antagonist.

not unfrequently used as a powder-flask. Both in China and India the common material is buffalo-horn; but the Rajpūts of Gujerat form an exceedingly elegant priming-horn with the polished horn of an antelope, the sharp point of which would serve also the purpose of a dagger.

Not only has horn been employed in the construction of weapons of offence, but it has also been used occasionally in the formation of armour. Although in our days a head decorated with horns would be looked upon by the scandal-loving world as a most equivocal adornment, yet horns appear to have been no unusual tire with the ancient warrior. Plutarch describes the crest upon the helmet of Pyrrhus, king of Epirus, as being formed of two goat's horns. Suidas states that the *τρίχωσις* or crest itself, was called at times *κέρας* (*i.e.* horn) clearly indicating of what material it was formed. We learn from Herodotus that the Thracians of Asia, in the army of Xerxes, had brazen helmets, surmounted by the ears and horns of oxen, made also of brass. And, according to Diodorus Siculus, the Belgic Gauls wore skull-caps of brass, which were occasionally decorated with



horns formed of the same substance.<sup>1</sup> In the British Museum is a bronze helmet, which has lateral branches, apparently for the support of some objects: possibly they might have served as cores for genuine cows' horns.

Helmets adorned with horns are frequently to be seen upon ancient vases: sometimes they are worn as a *trichosis* or crest, at others as lateral embellishments. Two of the

<sup>1</sup> See Meyrick's "Costume of the Original Inhabitants of the British Islands," p. 12.

most curious examples of unicornuted helmets that I have met with, occur upon vases in the British Museum. One appears to be the *καταινύξ*, or most ancient helmet of leather; it is surmounted by a cow's horn. The other helmet is of a less primitive character, and is crested with the spiral horn of the Cretan sheep, the *οἷς ξαρθὸς* of Oppian (*ovis strepsiceros*.) In Hope's *Costume of the Ancients*, there are examples of helmets with the horns placed on the sides.

Helmets surmounted with the horns of stags and oxen must be familiar to every one acquainted with German heraldry; and it is a question worthy of consideration, whether these armorial decorations are not derived from some ancient Almanian custom, of warriors wearing the horns of slaughtered animals upon the helmets, as trophies of their skill and prowess in the chase. Caesar (lib. vi.) in his description of the gigantic uri which roamed in the vast Hercynian forest, tells us that the young hunters, when they returned from the chase, brought with them the horns as testimonials of their success. That the cornute spoils of the chase are sometimes worn as trophic head-gear, is evidenced by the fact of the chiefs and barons of the powerful tribes of Black-Foot and Mandans, dwelling along the waters of the Missouri, forming grand tiaras with the horns of the buffalo and ermines' tails, frequently crested with the quills of the war-eagle. In an old engraving of Indian jugglers, performing "their conjuration about C. Smith, 1607," a Virginian is represented as wearing a close cap crested with feathers, and having elks' horns springing from the sides. And in captain Owen's account of Africa (vol. ii. p. 340) it is stated, that the natives of the island of Fernando Po surmount their straw caps with "the horns of a goat or deer, with a part of the frontal-bone attached, by which they are made to stand upright, as if they had root in the head of the wearer."

There are a few lines in Shakespeare's comedy of *As You Like It* (act iv.) which bear so directly on this part of our subject, that I cannot refrain from quoting them. Jaques, alluding to the lord who had killed the deer, says:

"Let's present him to the duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head, for a branch of victory; have you no song, Forester, for this purpose?"

"Forester. Yes, sir.

"*Jaques*. Sing it; 'tis no matter how it be in tune, so it make noise enough.

## SONG.

"What shall he have that kill'd the deer?  
 His leather-skin and horns to wear.  
 Then sing him home:—take thou no scorn  
 To wear the horn, the horn, the horn:  
 It was a crest, ere thou wast born.  
 Thy father's father wore it,  
 And thy father bore it,  
 The horn, the horn, the lusty horn,  
 Is not a thing to laugh to scorn."

Few specimens now remain of armour formed of horn; but Mr. Louthembourg once possessed a most curious and ancient Asiatic cuirass, composed of triple scales of horn, arranged in perpendicular rows; stitched together, and supporting one another without being fastened on any under garment. It was of amazing strength, and said to be capable of resisting the thrust of a lance or blow of the battle-axe. This interesting armour passed into the hands of the proprietor of the "Gothic Hall", Pall Mall, where it was exhibited under the denomination of a "Japanese cuirass." This imbricated hauberk of horn, must have closely resembled the armour of the ancient Sarmatians, of which Pausanias (lib. i. p. 50) has left us such a valuable description, from an actual specimen which he saw, suspended as a trophy in the temple of Esculapius at Athens. He tells us that the Sarmatians, "in order to make their body-armour, collect the hoofs of horses, and, after purifying, cut them into slices, and polish the pieces so as to resemble the scales of a dragon, or pine-cone when green. This scale-like composition they perforate, and sew together with the nerves of horses and oxen; and the body-armour thus manufactured is not inferior to that of the Greeks, either in regard to elegance or strength, as it will sustain a blow given from a distance or at close quarters." This account of Pausanias is confirmed by Ammianus Marcellinus, who



says that the Sarmati and Quadi armed themselves with lorica made with shavings of horn, polished into the form of feathers, and sewn upon a linen tunic. We have represented in the cut, on the preceding page, an ancient stone figure, six inches and a quarter high, clothed in a cuirass and cuisses of scaly mail, much resembling the armour of the Sarmatian warriors upon the *Colonna Trajana* at Rome. The arms and legs are naked; and on the back are three lines of inscription, in a character cognate to the Greek, but in an unknown language. This rare and peculiar icon was formerly in the collection of pope Ganganelli.<sup>1</sup>

H. SYER CUMING.

<sup>1</sup> The following illustrations of the foregoing paper were exhibited before the Association :

SPECIMENS.

*Haou-she*, or whistling-arrow. China.

Harpoon-blade of rein-deer's horn.

Nootka sound.

*Ghoorkha* shield-dagger, of antelope's horns, with blade of iron, and brass ferrule. Nepaul.

*Khandjar*, or waved dagger, of buffalo's horn.

Indian *khandjar*, with steel blade, and ivory hilt.

*Malay kris*, with waved blade. Java.

Implement formed of the snag of the horn of a fallow-deer. Found in Queen-street, Cheapside, 1842.

*Kurri*, or club, formed of the horn of the *rhinoceros ketloa*. Bichuana tribe, South Africa.

Battle-axe, with handle formed of the horn of the *ketloa*. Mantatec tribe, South Africa.

*Rajpûts'* priming-horn, formed of antelope's horn. Gujerat.

Ancient figure in stone, in a cuirass and cuisses of scaly mail, like the horn armour of the Sarmatians upon the *Colonna Trajana* at Rome.

DRAWINGS.

Grecian bow, formed of goat's horns.

From a vase in the British Museum. *Ghoorkha* shield-dagger, of conjoined antelope's horns. Nepaul.

*Ghoorkha* shield-dagger, of antelope's horns, with tips of iron, and iron disk and spike to guard the hand. Himalaya mountains. In the United Service Institution.

Bronze helmet, with lateral branches for the support of horns. In the British Museum.

Greek *kataityx*, or leathern-helmet, crested with a cow's horn. From a vase in the British Museum.

Greek helmet, crested with the horn of the Cretan sheep. From a vase in the British Museum.

Two Grecian helmets, decorated with cow's horns. From Hope's "Costume of the Ancients."

Three German helmets, surmounted with the horns of stags and oxen:—the crests of the families of Retschin, Wentzky, etc.

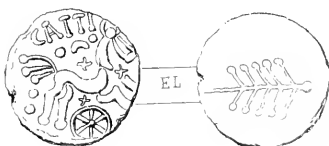
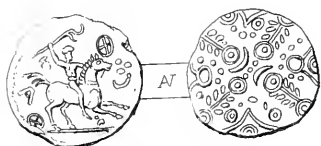
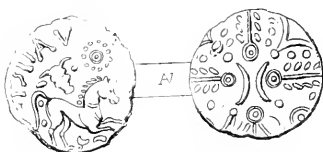
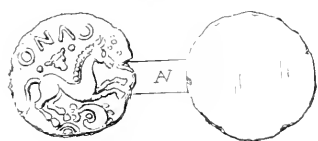
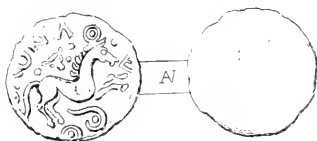
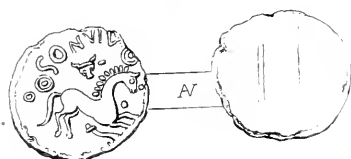
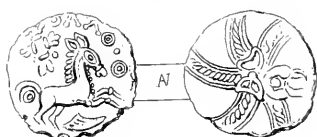
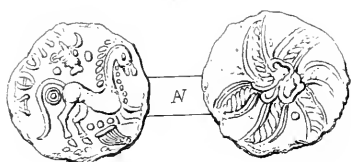
*Mandan* cap, with buffalo's horns, etc. From Catlin's "Letters and Notes."

*Virginian* cap, with elk's horns. From an engraving of Indian Jugglers. 1607.

Ancient Asiatic cuirass, formed of scales of horn. Exhibited at the Gothic Hall, Pall-Mall, 1829.







# ON THE COINS OF CUNOBELINE AND OF THE ANCIENT BRITONS.

## PART IV.

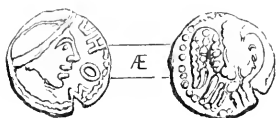
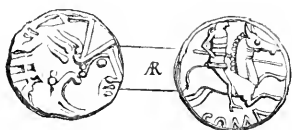
THE kindness and liberality of J. A. Wigan, esq., of Clare House, East Malling, Kent, the possessor of an extensive, well-selected, and almost unrivalled collection of coins, British, Saxon, English, and Roman-British, have enabled us, since No. v. of the *Journal*, to give delineations of the four coins here represented, three British ones and a fourth of dubious appropriation to this country, but which it is nevertheless useful to record. We may at once proceed with them; and it may be regretted that, they having been in Mr. Wigan's collection for some space of time, the places where they were found cannot be now specified, or ascertained.

No. i. This coin has on the obverse pegasus, walking to the right; underneath it DVN. On the reverse, a bay plant with berries is delineated, or a similar plant to that which is represented on the coin of the Cangi; see *Journal* No. v. p. 24, or the reprint of the papers on the coins, with additions, p. 38. On a few coins of Gaul, attributed to the Remi, the same plant also appears. The reverse has the inscription INVS AMM, which does not occur elsewhere, or indeed that of the obverse, either on the coins of Britain or Gaul, and the appropriation and explanation of the coin are unknown. It is of good workmanship and in fine preservation.

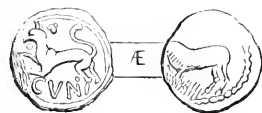


No. ii. Coin supposed of Cunobeline. Obverse, a boar rushing to the right. Reverse, a helmeted head to the right, no inscription. This coin has some resemblance to the coin of Luccio, Lelewel IX, 38, but differs in the head, which in this has a helmet; and there being no star above the swine, or flower underneath.

No. III. Coin of Comius, in imitation of a consular denarius. Obverse, a galeated head to the right. Reverse, a lancer to the right. Inscription underneath, COMAA (COMA.) This type has not been met with before with COMA upon it, the inscription generally only reading COM. Mr. Akerman gives it thus, (*Coins of Cities and Princes*,<sup>1</sup> p. 170, and plate xx. 15); as also M. Lambert, in his *Numismatique du Nord Ouest de la France*, xi. 13. M. Lelewel's COMAN BR. III. 49, is quite a different coin from this, notwithstanding some similarity of inscription, as the COMA. BRI. and COMAN. BRICO. Nos. 424 and 393 of Conbrouse, both in silver, may be inferred to be. All these last coins, it is believed, are not at present satisfactorily appropriated. M. Lelewel, so highly celebrated for his researches on the Gaulish coinage, endeavours to elucidate, (p. 323), the inscription BR. BRI and BRICO, but, as it may be deemed, rather inconclusively; and gives (plate vii. 1) a brass coin: obverse, a head, with the inscription BRIGIOS; reverse, a horseman to the right; which is alike obscure, and does not seem to admit of a satisfactory explanation. Whether Mr. Wigan's coin, which now identifies the inscription COMA with the lancer COM. and those reading as above COMAN BRICO, with their varieties, have an application to the same person, and whether, if they have, the same is Comius, may be considered as open to discussion.



No. iv. Has on the obverse a head, and the letters MΘ ΗΠ, a small interval occurring after the first pair of letters. Whether this be British, Gaulish, or Greek, some scholar may possibly determine from the representation here given of it.



No. v. To the above may be added a fifth coin, one of Cunobeline, in brass, here represented, found at Colchester, and now in possession of Samuel Shepherd, esq. F.S.A. who exhibited it at a recent meeting of the Association. The obverse is a griffin, without wings, walking to the left, inscribed underneath CVNO. The reverse, which is indistinct, represents a horse, also to the left, inscribed underneath M, the remaining part of CAM, the legend which it formerly bore. It is considered by C. R. Smith, esq. not before engraved, which appears to be the case.

<sup>1</sup> A highly useful work recently published on the coins of ancient Spain, Gaul, and Britain; though with many of his views on the coins of Britain the writer is not able to agree.

This work contains twenty-four plates of coins of Spain, Gaul, and Britain. The plates of British coins comprise nearly every modern discovery made up to the date of publication.

The examination of Mr. Wigan's collection, whence the above four first specimens were procured, afforded an opportunity of inspecting the remarkable coin of the boar and snake, before only known to the writer of this paper from an engraving. The legend upon it was found to be very plainly TASCIFIR, and on inquiry such was found to have been and to be the opinion of the owner of the coin, and of a talented numismatic gentleman in the neighbourhood; as also that of Mr. Cureton, the eminent dealer in coins, of 81, Aldersgate-street, London, in whose judgment so much reliance can be placed. A plaster cast of the hon. R. C. Neville's coin, found lately at Chesterford, was compared with Mr. Wigan's coin, and on accurate examination the two were found decidedly not to be from the same die, nor are they, indeed, precisely of the same type; what is a snake in Mr. Wigan's coin being an oak bough with a bunch of acorns in Mr. Neville's. The other differences of the engraving of the dies are: the s in Mr. Neville's specimen inclines more to the right than the same letter in Mr. Wigan's; the c in Mr. Neville's has the dot strongly marked, and rather low down, so as to resemble a period, if it is not one; while Mr. Wigan's has the dot to the lower turn of the c, so that it assimilates to a g. In respect to the reading of the Chesterford coin, it has two letters after the f, an i and another, the second cut off by the rim of the coin, so that only the perpendicular stroke remains. If an i, it might be a varied orthography of the word FIRCOBRETVS (fear-go-breith), like the two double i's occurring sometimes in the word TASCIOVANUS: or the same for an e, as TASGITIOS for TASGETIOS in the Gaulish coinage. Except as to the final letter, Mr. Neville's coin seems to be in good preservation.

This being the state of the case, it may rather create surprise that Mr. Birch, in a late paper, should so far hazard numismatic reputation as to cite the second of these two coins, or either of them, as he does in that paper, as confirming the reading of TASCIOVANI FILIVS, which they most certainly do not; as the evidence of one of them is neuter, and the other makes directly against his views of the subject. Nevertheless, though his inferences from these two coins may be justly disregarded, yet his observations, as exciting attention to the legends TASCIO,

TASCIA, and TASCIOVANI on our ancient British coins, may render necessary some few remarks on those legends in connection with his objections, it being almost a national point to endeavour to elucidate them.

The views regarding TASCIO and TASCIOVANVS, which it has been deemed preferable to adopt, and which have been supported in Nos. III. and V. of the *Journal*, are that those terms are titular. This has been suggested by the obvious derivation of the word, and some other reasons which will be alluded to, and not derived from Whitaker, as Mr. Birch supposes, the writer of this article never having either read a line on the subject of British coins written by Whitaker, or seen his plates of them, if he has any. Dr. Pettingal in a dissertation has shewn that analogous forms of the word TASCIO existed in almost every language of antiquity. See some of those referred to in the above, No. III. The Celtic languages, however, are most to the purpose, a dialect of the Celtic having been the ancient language of these islands; and in the modern Celtic dialects the word Tascio, in the sense of leader or ruler, exists at the present day, and, as far as we can ascertain, almost precisely with the same pronunciation. In Erse, or Hiberno-Celtic, it is Taioiseach, a chieftain, pronounced *tausah*: in Welch, Tywysawg, a leader, pronounced *toosog*: in Gaelic, the word is in an adjective form, Taioiseach, chief or principal, but would seem capable to have been used substantively. Now as we find that the Greeks used Tagos, their form of the word to express *imperator*, the Celtic nations of antiquity might have used their forms of the word in the same sense, and it is to be supposed that this was the term in use in Britain in the time of Cunobeline by which the Roman emperor was styled. To this it may be said, then it would have been too great presumption for Cunobeline, comparatively a second-rate king, to have assumed it. However it may be judged not; as we find it entered into the composition of the names of several British princes, as Togodumnus, that is, ruler of the Dobuni; Taximagulus, or the great ruler; and also the name of Prasutagus, king of the Iceni, appears to have been a compound of the word. It may here be stated that TASCIOVANVS may be considered as the Latinized form of the word TASCIO.

Next, as to whether it were actually used as a title by Cunobeline, it may be observed, that there is not an instance in ancient or modern times of a coinage without titles. By far the majority of inscribed Gaulish coins have titles, expressed either separately, or combined with the terminations of the names. The Roman coinage is crowded with them. Of Cunobeline, as nearly as can be ascertained, about eighty types are known. Of these only two have the title of REX. Is it consistent with numismatic experience, and can it be believed that the other seventy-eight types of so powerful a monarch as Cunobeline undoubtedly was, are entirely without any titular designation, as they would be if TASCIO and TASCIO-VANVS were not of that nature?

To corroborate this view, it may not be irrelevant to refer to some few particulars as to the state of Britain in Cunobeline's time. It seems at that era to have been increasing in power, riches, and prosperity. From Strabo we learn that the commerce of Britain was very profitable; as he informs us that the duties on the trade with the island, levied in Gaulish ports, amounted to so large a sum that they took it instead of tribute. Cunobeline's having so extensive a gold coinage bears strongly on the case. After him there was no gold coinage in the island for a period considerably longer than a thousand years, when it recommenced, though indeed the coinage of the Brigantes might be of a date thirty years subsequent. The mines of tin and lead in Britain may in some measure account for the value of the exports, as also of the great revenue of the estates held by Seneca in the island shortly after the invasion of Claudius. In military power Cunobeline must have ranged with Perseus, king of Macedon; and of the armies he collected, and of their state of equipment, the vigorous opposition which his dominions after his decease afforded to the Roman forces must ever be a proof. Thus his coinage might not be expected to be destitute of the due style and circumstance with which a coinage is usually accompanied.

These views being premised, it might be suspected that such appearances in the form of the word Tascio, or in its adjuncts, as might appear to indicate that it is a proper name, and that the inscriptions signified that Cunobeline

was the son of Tasciovanus, are but delusive, arising from the inscriptions being imperfect, or our imperfect understanding of them. Thus it may be observed Mr. Birch finds a termination resembling the genitive case, and an F and I which he takes for the F and I in *filius*, but further than this he is not borne out by a single collateral circumstance, and is not able by his researches to remove the extreme improbabilities which attend his theory in other particulars.

One of these is that the name of Cunobeline's father could have been Tasciovanus, there being not the least resemblance between that and the numerous names given him by the ancient chronicles; and though the chronicles may be distrusted, yet Welch literature, and their genealogies, which go up as high or higher than this date, bear somewhat on this question, and they establish not the name Tasciovanus; indeed they give the name Teneuvan, which is essentially different.

It may further be observed, the Sego coins are evidently in a similar style of execution to the coins of Cunobeline. Further than this, one of them has the uncommon, indeed almost unique, chain border of the Solidu coin of Cunobeline. Yet the other has TASCIO on the obverse, which is a numismatic difficulty of great magnitude if Mr. Birch's theory is followed, as Segonax was much prior to Cunobeline, and there is nothing to indicate that the coin expresses that Tasciovanus (admitting there were such a person) was his son.

Mr. Birch perceiving the improbability of supposing Cunobeline used the title of son of Tasciovanus the whole of his long reign of forty-five years, supposes that he only adopted it towards the end of it when his sons were becoming disunited, desirous to express to them his interest with Rome as the son of Tasciovanus, whom he endeavours to shew had been in high favour with the Romans, and was of cherished memory in their estimation. This, historical records will not in the least bear out; indeed they shew exactly the contrary, as may be here specified from authentic sources; that is from the accounts of several classic authors compared together, from which it will be sufficiently evident that the relations between Rome and Britain were anything but friendly during nearly the whole



of his reign, though at the conclusion of it an adjustment of differences appears to have taken place, and a good understanding to have prevailed.

Admitting Teneuvan, Cunobeline's father, to have been, as usually supposed, that Mandubratius placed on the British throne by Cæsar, in his second expedition, his reign, like that of his son, must have been one of great length. It can be shewn that over nineteen years of it serious misunderstandings prevailed with Rome—Dion Cassius mentioning that Augustus was on three occasions on the point of invading Britain, which is confirmed by Horace; while the Britons, we find, from Dion and Xiphilinus, had made the most effective preparations to receive them. Strabo, in alluding to these transactions, only mentions their adjustment.

The dates, as given by Dion Cassius, of the intended descents on Britain by Augustus, are: A.U.C. 720, or B.C. 34, which was three years before the battle of Actium. A.U.C. 727, or B.C. 27; and A.U.C. 728, or B.C. 26. This would give only eight years of embroilment; but a correction from the 14th Ode, book iv. of Horace, adds further eleven years; for in that ode the conquest of the Rhæti and Vindelici by Drusus is mentioned, which shews Dion is wrong in the two later dates, and brings down the last threatened attempt to B.C. 15. Further, that during the time of these misunderstandings, the preparations for defence in Britain were extensive, we may gather from the sixty-second book of Dion Cassius, and Xiphilinus, from which this fact appears; and even that the Britons had prepared a strong fleet to contest the passage of the Romans by sea; for Dion Cassius makes Boadicea indignantly say, in her speech to the Britons, "But we ourselves are the authors of our calamities; who, when they were yet afar off, did not make it formidable to attempt the navigation hither, as we did to Augustus and to Caius, surnamed Caligula" (*ἔτινες οὐ πύρρῳθεν σφίσιν ὥσπερ καὶ τῷ Ἀυγούστῳ καὶ τῷ Γαίῳ τῷ Καλιγολᾷ φοβερόν ἐη πειρᾶσαι τὸν πλοῦν ἐποιήσαμεν*),—a remarkable passage certainly, shewing the superior means of offence and defence possessed by the Britons in those days to what is generally supposed. On turning to the British chronicles, which we can usually so little depend upon, to refer to what they say respecting Teneuvan (Theomantius

Tenuantius), we find he is described as a warlike man, and as a lover of rigid justice. This coincidence, then, from Dion, is rather in their favour than otherwise, and, as far as testimony can be obtained from any quarter, the views here entertained appear to be supported. Teneuvan, therefore, preserved a formidable military attitude, and with nineteen years of embroilment with Rome, positively, and with a longer period to be inferred which is unmentioned, the idea that he was a favourite at Rome is very improbable: or, in other words, that he was in so high estimation at Rome that the inscribing his name on the British coin by Cunobeline could be considered an assurance of Roman protection, as Mr. Birch supposes. There appear stronger reasons for believing that Cunobeline himself, in the early part of his life, was in high favour with the Romans, and with Augustus, which point admits of a certain degree of proof and illustration, though it does not appear necessary here to go into it. Could, therefore, the legend CUNOBELINVS TASCIOVANI FILIVS be proved, the best interpretation would be that in that case TASCIOVANI applies to the Roman emperor, as before suggested in No. III. of the *Journal*; and that Cunobeline, having had an honorary adoption from Augustus, which some of the chronicles almost go as far as to confirm, used the appellation as a title. Unfortunately our ancient chronicles rarely do more than extend the field of conjecture, in those cases in which we think them worth referring to at all.

The word "Tasciovanus" being thus considered to have the same sense in the Celtic as *imperator*, or *rex*, may explain the reason why it occurs sometimes, unaccompanied by any other word, on the coins of Cunobeline. In those cases it may be considered as the monarch's title impressed without a name. Instances not unfrequent may be found in the Middle Ages of coins uninscribed with a name or legend of any kind, either on the obverse or reverse, but with a crown or some emblem of royalty impressed to signify their appropriation. TASC, TASCIO, and TASCIOVA, signifying "the king," may have been inscribed in the same way. The adopting this explanation, it is submitted, will be found attended with fewer difficulties than any other that can be proposed; and it can be applied to certain of Cunobeline's coins, which do not admit of other modes of

explanation. Thus TASCIO.SEGO will signify that bullion, belonging to the inhabitants of Segontium,<sup>1</sup> had been brought to the royal mint, coined into money, and so impressed; and TASCIO.VRICON that bullion from Uriconium had been similarly coined into current money. It may be observed, incidentally, that this Uriconium coinage has the horseman exactly in the same style as those of Verulam, which might be expected, as Uriconium was nearer to Verulam than to Camulodunum. Again, the Segontiaci, being not very remote from either of the two places, might have been supposed to have communicated preferably with Camulodunum;—hence the Sego coins have the superior style of execution which prevails in the Camulodunum coins of Cunobeline. In regard to these two mints, it may be conjectured, that at Uriconium Cunobeline's moneyer was only a native artist, while at his capital city, Camulodunum, he retained a Roman one. Mr. Birch supposes that the inscription on the Uricon coins is a proper name with the orthography TASCIERICON. But the word VRICON, the name of Uriconium the town, occurs essentially on two types, which necessarily forbids the two words of inscription to be consolidated into one, as a name. According to any practical explanation, this legend is fatal to the theory of TASCIOVANI FILIVS; for if the coin is that of a state independent of Cunobeline, then TASCIO.VRICON would be the same form as REX CALLE, *i. e.* "King of Uriconium," and TASCIO would be necessarily titular.

As to the theory of TASCIOVANI FILIVS having been carried out to other legends on British coins, as to Eppillus, Viri, and Tine, it certainly has been so; but what has been the consequence? In the case of VIRI, it has been shewn to be impossible that this legend is the name of a person, (pp. 28 and 42), and no certainty has been obtained in regard to the other two. As to the legend EPPILLVS COMI.F again referred to by Mr. Birch, and that of TINE COMI.F which he for the first time introduces, none such exist. Further, as to a presumed reading in the Gaulish coinage of GERMANVS INDVTILLI.F, which is alluded to, the celebrated M. Lelewel, having met with some specimens of

<sup>1</sup> The Sego coins were first assigned to the Segontiaci and to Segontium, if that were the name of their city, in

No. v. of the "Journal." The Segontium Mr. Haigh meant was a different place, in Wales.



this coin perfect to the edge, which are extremely rare in that state, assures us (p. 247) that the full reading is GERMANVS INDVTILLIL, which may be considered to decide that point.

Mr. Birch suggests the reading of the coin of the Brigantes (pp. 20 and 34) to be, the obverse VOLISIOS, and the reverse DVMNO CO EPOS, reputed that EPOS should be NEPOS, and the purport of the whole to be "Volisios, the grandson of Dumno;" but it might seem better, with the above-mentioned M. Lelewel, to read the reverse, if such it be, for it would rather seem the obverse, VEROSDVMNO, the third letter, appearing to be the small headed **ꝛ**, such as is found on some of the coins of Togirix, and not the half hellenized **p**, occurring on some types of Comius and otherwise. The true interpretation may, therefore, be very different from that above suggested.

BEALE POST.

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## ON AN INSCRIPTION TO BELLONA, DISCOVERED NEAR OLD CARLISLE, CUMBERLAND.

WE are indebted to Mr. W. D. Saull for the drawing from which the accompanying cut has been executed. It was executed by Mr. John Rook, of Akebank, and communicated with his consent to Mr. Saull by Mr. John Rook, of Akehead, near Wigton, with the following observations :—

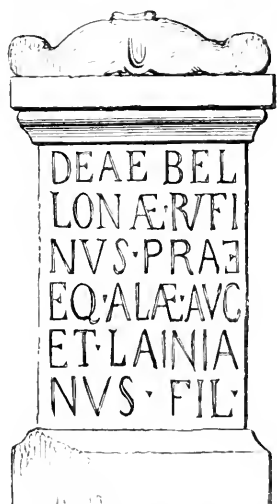
"The land on which the Roman altar was found is a field rented by Mr. John Porter, of Red Dial, on a portion of which, adjoining the river Wiza, there is a recent quarry of freestone, new red sandstone, which occupies the space up to the road from Red Dial to Carlisle; between the quarry and the brook, there is a narrow strip of land, which Mr. Porter permitted one of his servants to cultivate as a garden; and whilst digging it accordingly, he discovered the altar already alluded to.

"It has been traditionally said, that this spot was the burial ground to Olenacum, which stood on the opposite side of the road from Red Dial to Carlisle. Along the course of the Wiza, the ground is regularly furrowed

some fifty or sixty feet in depth, in perfect conformity to Neptunian laws of drifting forces, depositing a body of sand subsequently cemented; and Olenacum is placed to great advantage, both for fortifying and seeing afar off, on a rather gentle eminence, immediately subjacent to the furrowed channel of the Wiza below. At the point where the brook or streamlet falls into the Wiza, the ground is doubly furrowed, presenting very beautiful declivities. On the top of the declivity foundations of buildings have been discovered; but the altar was at the bottom of the declivity; whilst at the top also pottery is even more strewed about than at the bottom. On the south of the fortified ground of Olenacum, between that and the presumed cemetery, there has obviously been a considerable suburb added to the station, showing that in this instance the Romans buried their dead out of what might be called the city. Somewhere near to the cemetery an under millstone stone was also found by Mr. Porter, which is supposed to be Roman, some thirty-three inches in diameter and some four inches in thickness, composed of new red sandstone. No account of the altar has hitherto been published; the letters are remarkably distinct, beautifully cut, and of the size described in the drawing, according to the scale. Our new red sandstone is very perishable; but the altar having lain with the letters downward, they are admirably preserved.

“Mr. Rook suspects that the Red Dial altar has been split up the middle; this suspicion arises from its thinness, so different to others.”

The inscription records the dedication of the altar to the goddess Bellona, by Rufinus, prefect of the cavalry of the Augustan *ala* or wing, and his son Lainianus. The locality affording this interesting addition to our collections of Romano-British inscriptions, has contributed largely to the valuable stores from the days of Camden and Horseley, to those of our late colleague, the Rev. John Hodgson, who, in his work on the Roman wall,<sup>1</sup> has brought together into one view the results of the labours of his predecessors, and of his own extensive researches. Still, it is very clear, the field is not yet ex-



3 feet 2 inches high 1 foot 6 inches broad  
5 inches thick

<sup>1</sup> “The Roman Wall and South Tindale.” 4to. Newcastle, 1841.

hausted, and we trust with the assistance of our friends in the north to lay before the public from time to time monuments which, like that to which our attention is now called, have the highest value in illustrating the state of Britain under the Romans.

From the computation of distances, and from the comparison of inscriptions found at this and at the stations on either side, it would appear that Old Carlisle stands on the site of Olenacum,—a station mentioned in the *Notitia* as intermediate between Bremetenracum and Virosidum, the former supposed to be Brampton or Old Penrith, and the latter Elenborough. It was garrisoned by the first ala, or wing, surnamed the Herculean, under a prefect (*præfectus alæ primæ Herculeæ Olenaco.*) The *Notitia*, a kind of list of the military and civil officers and magistrates of the Roman empire, appears to have been compiled in the reign of Theodosius the younger, towards the middle of the fifth century. It is remarkable that in many instances the names of the various alæ and cohorts fixed at the stations on the line of the Roman wall in the *Notitia* list have been found in inscriptions, and thus we have been enabled to appropriate the localities, and in most cases satisfactorily to reconcile them with the *Notitia* stations.

No inscriptions have been found which mention this ala with the title of Herculea, but several are extant, discovered on the spot, which record the ala Augusta; the former may, therefore, in all probability be identical, the term Herculean being substituted (perhaps in the time of Maximian Hercules, on account of some special service) for the more general, but not less honourable title. This ala would seem to have distinguished itself at an early period, as in dedicatory inscriptions in A.D. 191, and in the time of Severus and Gordian III, the origin of the appellation Augusta is mentioned as having been gained by its valour (*ob virtutem appellata.*) In the time of the latter prince, the ala Augusta had conferred upon it the additional title of *Gordiana*. An interesting inscription records that, under the direction of Nonnius Philippus, imperial legate and proprætor, the ala Augusta Gordiana erected an altar to Jupiter for the health of Gordian, Tranquillina, his wife, and all his divine house; Æmilius Crispinus, præfect

of horse, a native of Tusdrus, in Africa, being then prefect of that wing. Hodgson remarks, that Gordian the first (surnamed Africanus) was resident at Tusdrus when he was proclaimed emperor, and that it is therefore probable that this prefect owed his promotion to the command of the ala Augusta, either to the patronage of him or his grandson, Gordian the third, for whose health the altar was erected; and that, in gratitude to his patron, he procured to his corps the title of Gordiana in addition to that of Augusta.

It will be observed, that the ala Augusta of our inscription remained stationary at Olenacum over a long period of time. Other troops, quartered at stations on the line of the Roman wall, appear also to have held possession of their posts for a long series of years. This tenure of the soil for successive generations was, it would appear, on condition of the soldiers and their heirs rendering military service to the empire. Alexander Severus, we are told by Lampridius,<sup>1</sup> bestowed upon the officers and soldiers of the frontiers the lands taken from the enemy, so that they should be their own, and ever belong to private persons, provided their heirs continued in the military service, saying that they would better discharge their duty if the fields they defended were their own. To the lands were added cattle and servants, that they might be well tilled.

For the present, these observations may be concluded, by remarking that this appears to be the first inscription to Bellona discovered in this country. We are told by Spartian,<sup>2</sup> that, in the time of Severus, there was a temple dedicated to the goddess at Eboracum (York), to which temple the emperor, intending to sacrifice, was led by mistake; the accident became converted into one of the many unlucky omens said to have prognosticated his approaching end. No remains which can lead us to identify the site of this temple have been discovered, and

<sup>1</sup> Sola quæ de hostibus capta sunt, limitaneis ducibus et militibus donavit, ita ut eorum ita essent, si heredes illorum militarent, nec unquam ad privatos pertinerent, dicens, attentius eos militaturos si etiam sua rura defenderent. Addidit sane his et animalia

et servos, ut possent colere quod acceperant, etc. — Ælii Lampridii Alexander Severus, cap. 58.

<sup>2</sup> Et in civitatem veniens, quum ren divinam vellet facere, primum ad Bellonæ templum ductus est, etc. — Ælii Spartiani Severus Imp. cap. 22.

inscriptions, relating to this and other important cities of Roman Britain, are extremely rare, while those of the military stations on the northern frontiers are comparatively abundant,—a fact accounted for by the desertion of the latter on the withdrawal of the Roman troops, and by the wilful destruction which attended, in the former, the proscribed monuments of an obnoxious faith.

C. R. SMITH.

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## Proceedings of the Association.

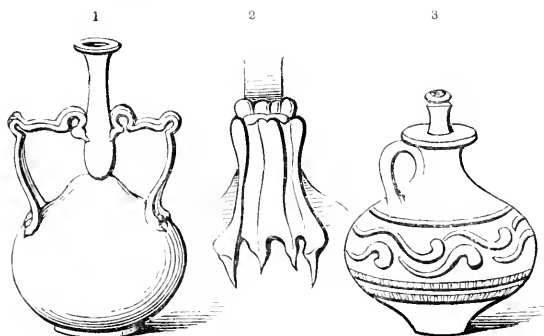
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JANUARY 13.

Mr. Matthew Bell, of Bourne Park, near Canterbury, communicated an account of some Roman antiquities discovered last autumn, in making excavations there for the formation of a sheet of water. Mr. Bell observes:—"My attention was first excited by finding a broken patera of red Samian ware, with a name stamped on the centre, amongst the soil thrown up soon after the commencement of the works, and I then desired that everything which might be found should be carefully preserved. Soon afterwards some necks of jars were brought to me. The next thing found was a spur of remarkable length; the metal beneath the rust seems to be bright and excessively hard. Another spur was afterwards found in a distant part of the excavation, very similar in size and shape (but evidently not the fellow), to the one first discovered; it seems to be of common iron, and is much corroded. Not far from the same spot the following articles were dug up:—a key of curious shape; a dagger, the blade of which is six inches and a half long, and one inch broad, having only one sharp edge, and a guard three inches wide; the knife, having a handle of black wood, inlaid with gold; the part where the blade joins the handle, and the knob at the extremity, are of the same precious metal. The above were all found at about the same depth, but at many yards distance from each other." These articles were medieval in character. Mr. Bell continues: "Some days later, the workmen discovered a large urn (broken) about twelve to fourteen inches high, and ten in diameter, containing ashes, etc., and accompanied by several smaller vessels: two of dark brown earth; another of light red earth; a fourth of brown earth; another of Samian ware, with a stamp at the bottom, *DOV . . . CCVS*; and a sixth of light brown earth. Soon afterwards, and within a few yards of the same spot, were found: a bottle of light-green glass, which, by the greatest good fortune, was taken out perfectly whole (fig. 1); an urn, of reddish brown earth, the scroll pattern upon which has been white, and in relief, but the greater part of it has perished (fig. 3). Fragments of another vessel of the same light-green glass, and of another urn, with a white pattern upon a dark ground, were also found, but from the nature of the

soil at that particular spot (a tenacious clay which could not be easily separated into small pieces), I regret to say the greater portion of them

Glass and Earthen Vessel, found at Bourne Park, near Canterbury.

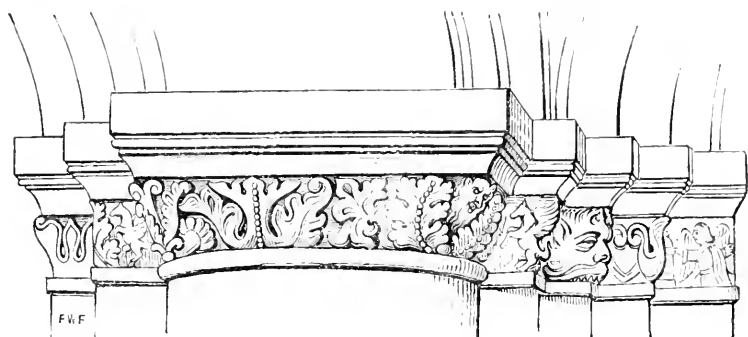


1 Glass Vessel, 9 inches high, 5 inches in circumference  
2 Side view of the reeded handle  
3 Earthen Vessel, 7 inches high, 6 inches in circumference

could not be recovered. The surface of the ground at this spot having been very considerably raised many years ago, it was difficult to say whether the above were deposited in barrows or not; but having endeavoured to trace out the line of the ancient surface, I am inclined to think that at all events the latter articles were so. At a very few yards distance, and about the same depth, we shortly afterwards discovered (besides fragments of bones), three perfect skeletons: the earth round them was carefully searched, but the only relics found were several immense nails, from six to nine inches in length. Four or six nails were found with each skeleton, near the shoulders, hands, and feet; some of them are straight and clean; others are very much bent and twisted, and covered with a thick incrustation: there were no traces of coffins. Several coins were found in different places, chiefly common tokens, one of which bears the legend, 'At the Three Cranes Tavern in Southwarke.' A few Roman brass, quite defaced; one only, of Carausius, being in good preservation, and a mediæval silver coin, etc."

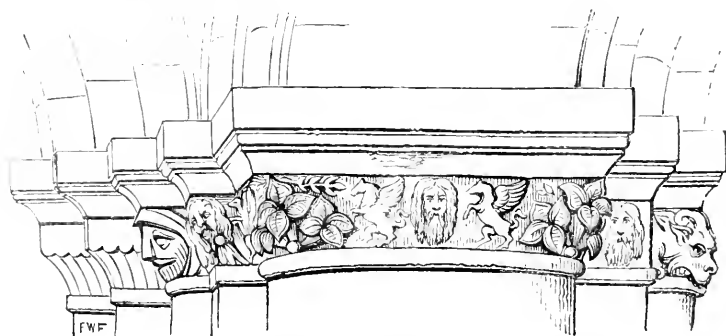
Mr. Fairholt exhibited drawings of the sculptured capitals on each side of the chancel arch in St. Lawrence church, Isle of Thanet. It is a mile distant from Ramsgate, and was the only church originally used by the inhabitants of that place, and as they increased, this church became so much crowded, that unsightly galleries have been erected on all sides. The church is cruciform; and the tower, which rises from the centre, is ornamented externally on the east and south sides, with plain Norman pillars and semicircular arches. The interior contains some curious early capitals, plainly decorated, supporting pointed arches. The centre arches, which spring from the capitals, here engraved, are also pointed; but the

sculpture of the capitals was hidden, until within the last two years, by repeated coats of whitewash, which gave them the appearance of mere



Capital, St. Peter's, Isle of Thanet.

irregular lumps of stone. The old font has been removed. There are two brasses; one of a lady, in the costume of the early part of the fourteenth century, affixed to the panneling of the vestry, having no name or date; the other, of a knight in plate armour, is inscribed "Hic jacet Nicholaus Manson Armig' qui obiit vi die Augusti anno d'm MCCCXLIII ejus aï'e p'piciet' De' Am'."



Capital, St. Peter's, Isle of Thanet.

Mr. E. Dunthorne, of Demington, Suffolk, forwarded an impression of a small circular brass seal, found in a garden at Stradbroke. It bore two profile heads, male and female, face to face, with a flower between them. The inscription appears to read ✠ LOVE ME AND EIXVEI. It is not easy to conjecture the meaning of this last word.

Mr. Smith read a letter he had just received from Mr. Artis, of Castor, by which it appeared that that gentleman was pursuing his researches in Bedford Purlieus, under the auspices of his grace the duke of Bedford. The locality which Mr. Artis was then exploring is called John's Wood

Riding. Adjoining it is a road forty yards wide, leading from Wansford through Cliff Park. In this road, Mr. Artis, in the course of his excavations, discovered the trunk of a full-size female figure sculptured in Barnack rag. The drapery of this figure is of good workmanship. Mr. Artis conjectured from the quarry tool-marks on the back that this statue had been intended to stand in a niche or against a wall. There were also dug up some large squared undressed blocks of stone, such as might have been intended for foundations; and fragments of stone, upon which were well-sculptured leaves, resembling the broad-leaved myrtle, in bold relief. The road, above mentioned, has never been repaired with stone; in consequence of which, the wagoners from time to time have shifted their course to secure a firmer footing, so that at present the road is filled with closely connected paralleled ruts deeply cut. A human skeleton, upwards of six feet in length, was discovered; with it, by the side of the head, had been deposited three small urns, which had been crushed by the cart-wheels, but the skeleton lying between the ruts had remained uninjured. Traces of foundations of buildings were also met with. Mr. Artis considered that it would require a more extended investigation before he could fully determine the cause of the sculptures being deposited in this place.

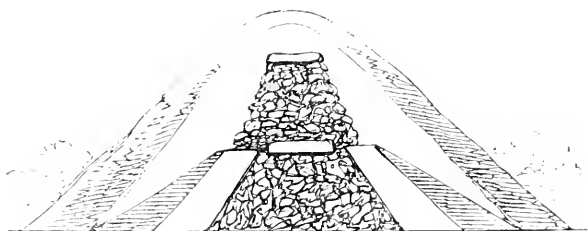
Mr. Durden, of Blandford, forwarded an impression of a circular mixed-metal seal of William Langford, sheriff of Oxford, of the fifteenth century.

#### JANUARY 27.

Mr. R. Anthony, of Piltown, Ireland, presented drawings of the so-called ring money, in gold, with large cup-shaped extremities, found in 1845-6, in the county Limerick, and in Bantry, near Cork.

Mr. Charles Warne communicated the following observations upon the removal of three of the large tumuli on the Came estate, near Dorchester, the property of the Hon. Col. Damer:—"The first tumulus levelled was partially brought under the notice of the Association when I had the honour of exhibiting, at an evening meeting, a beautiful bronze dagger taken from it (nearly resembling the one figured in our *Journal*, vol. ii. p. 235). This tumulus was of an immense size; some idea of which may be formed, on stating that it contained nearly 2,000 cart-loads of soil. Situated on an eminence, its effect was commanding, and materially added to the beauty of the surrounding landscape. Erected on a natural bed of chalk, the materials of its composition were a stratum of soil slightly intermixed with charcoal; upon this a layer of fine chalk, close and compact, except in the central part, where it was loose and rubbly, over which was a thick coating of earth of the same character as that of the adjacent ground. On the south-east side, about six feet from the surface, the

dagger before alluded to was found imbedded in ashes; immediately under which, at a depth of three feet, were two skeletons, with fragments of stag's horn. The next tumulus, in magnitude but little inferior to the preceding, was situated some half-mile distant on the down (the ancient ridge or trackway). On visiting it, I found the greater portion had been carted away; the central part (a complete cairn of flints, from ten to twelve loads) alone remaining; these were removed to the base, into which the workmen dug, and merely found a cist, four feet long, two and a half feet wide, and two feet deep, filled with loose chalk, free of admixture with any extraneous substance. The soil which had covered the cairn of flints was interspersed with charcoal; on the south side was a small cist, simply filled with burnt bones and ashes, without any vestige of pottery. The last of these mighty mounds (and well do they merit the appellation from their vastness), measured rather more than ninety feet in diameter, and sixteen feet in height; this from the peculiarity of its contents was the most interesting of the three. The annexed rough



sketch, shewing a central section of the tumulus, may serve to give some idea of the singularity of its composition. About the centre, at a depth of some three feet from the surface, was found lying flat a rough unhewn stone, with a series of concentric circles incised; this, on being removed, was seen to have covered a mass of flints from six to seven feet in thickness, which being also removed we came to another unhewn irregular stone, with similar circles inscribed, and as in the preceding case, covering another cairn of flints, in quantity about the same as beneath the first stone. It was in this lower mass that the deposits were found, consisting of all the fragments of an urn of coarse fabric, and apparently as if placed in its situation without either care or attention, no arrangement of the flints being made (as we have elsewhere seen) for its protection; the want of which observance had completed its destruction. Under the flints, lying at the base, were the remains of six skeletons, and some few bones of the ox. The skeletons had apparently been placed without order or regularity: with the exception of a few bits of charcoal with the urn, there was no evidence of cremation.

"It will be seen that the most singular feature connected with this tumulus, is that of the incised stones : examples of which I am not aware have before been met with in like situations. It may be as well to forego any attempt at an elucidation, which must be purely hypothetical ; but it seems more reasonable to believe that they bore some mystic reference, rather than that they were the unmeaning amusement of some Celtic idler. From a group of small tumuli (ten or twelve) not far distant, two were selected : a crushed urn in one, and a cist with a skeleton in the other, were found, but presented no peculiarities requiring particular notice."

Mr. Lawrence, of the Querns, Cirencester, informed the Council of the discovery of stone coffins, urns, etc., in the Bull Ring, near that town.

Mr. Robert Cook sent an account of discoveries recently made at York, with a rubbing of an early coped gravestone, profusely ornamented with scrolls and representations of animals. Of these a detailed account will probably be given on a future occasion.

#### FEBRUARY 10.

Mr. Chaffers exhibited a bronze seal in the possession of Mr. Wake Smart, with the following observations :—"The accompanying elegant bronze seal, or rather matrix, has been forwarded to me by my friend Mr. Wake Smart, one of our associates. It was discovered in Dorsetshire a few years since, and is probably unfinished, as it could not conveniently be used in its present form. The device is 'a pelican in her piety', as it is heraldically termed, wounding her breast to feed her young, who are seen holding up their beaks to receive the fabled nourishment ; the nest rests upon a tree with spreading branches, around which is the following rhyming legend :

Jesu me smyte smertte  
Dup into the hertte. +

The spelling is peculiar, and the form of the letters, which are of early Gothic character, may perhaps be ascribed to the thirteenth century. It is a very curious example, and was no doubt the personal seal of some ecclesiastic, whose name is possibly to



be found in the legend. In looking over the list of deans of the monastery of Wimbourne, near which the seal was discovered, I find one Walter Hertte, who died A.D. 1467. Did not the matrix bespeak a somewhat earlier origin, I should have been inclined to appropriate it to him, as these punning rebuses were very common during the middle ages. The orbicular form of the ecclesiastic seal is the most ancient, as is that now exhibited."

The following remarks were subsequently made by the Rev. G. C. Nicolay :—"The seal was found by a child at the foot of the western tower of Wimbourne Minster, Dorset, on the removal of some earth that obstructed the water-way, and given by me to my friend Mr. Smart, when I left Dorset. Hutchins figures the seal of the official of Dorset, having the same device, but of much later date ; the use of it in the churches of Dorset is perhaps more common than elsewhere, for this reason.

"Mr. Dansey, of Donhead St. Andrew, assures me that in some instances pelicans support the lectern ; I add Wimbourne to the number, and it might be desirable to inquire for more examples.

"I apprehend everything in symbolical representations had some meaning ; and therefore conclude, that the vine which supports the nest has one branch broken off, while the other flourishes, to indicate the excision of the Jewish church. By the way, the pelican does not, I think, denote our Lord Jesus Christ, but rather the church ; and the blood does not, as erroneously stated at the meeting, mean His blood of purification, but the maternal piety of the Church Catholic—her charity and love ; and on this account it was that I adopted the device for our Anglia Christiana Society. I suggested also, that I believed it would be found on inquiry, that this device was more common in decanal and peculiar jurisdiction, as it is more appropriate to such, having generally a mother church and attached chapels ; this is common in Dorset (Wimbourne is one), in Cornwall, and I think Norfolk, and in all these the device abounds.

"I sent the Antiquarian Society an impression of the seal, both in wax and printer's ink, with such information as I had at that time, but my note was not even acknowledged. The seal (matrix, or rather half) is of metal resembling bell-metal, and has evidently had a hinge attached, which is now only visible on one side."

Mr. John Macneil, of Trowbridge, Wilts, informed the Council, that in making some alterations in the belfry of Trowbridge church, two early stone coffins had been discovered built up in the masonry of the wall, about thirty feet above the ground. In reply to an inquiry made by the Council, Mr. Macneil states in a subsequent letter : "We have never found anything Roman in Trowbridge ; but a few Roman coins have been picked up in the fields, and at a place called 'The Hams', near Westbury, about four miles from us, a vast number of Roman coins have been found.

We find in the churchyard and the rectory a great number of convent tokens, of brass, struck at Nuremberg."

A letter from Mr. Dunkin informed the Council, that during the winter the ancient ruins adjoining Fawkham church, near Dartford, Kent, had been pulled down, and sold as materials for mending the Dover road.

#### FEBRUARY 24.

Mr. Carlos exhibited a ring and buckle of brass, with the following remarks:—"The ring I forward was purchased by me in 1835, of a labourer, at London Bridge; it has already been noticed in Mr. C. Roach Smith's *Collectanea Antiqua*, p. 120, with a reference to another ring also of brass, and found in London. It will be observed, that on a concavity surrounding the ring, the names ✚ IASPAR BALTAZAR, preceded by the star of Bethlehem, are incised in the metal, being the traditional names of two of the kings of Cologne: on the other specimen referred to by Mr. Smith, the name of the third, MELCIOR, appears: why it is omitted in that in my possession, I am not able to assign any reason. There is an ancient office 'of consecrating cramp rings,' which appears to have been revived in England in 1694: this date being appended to a copy of the office printed in 1789, by the able antiquary Ducarel; the office makes no allusion to the three kings, and the rings are not described; but as Mr. Smith, in the *Collectanea*, notices two garters of stamped leather, also found in London, and bearing the same inscription, I feel confirmed in the supposition I had previously formed, that the ring I have was a cramp ring. A garter so inscribed might have been used as a preservation against the cramp on the limb, as the ring might serve to protect the fingers.

"This being all I know respecting the ring in question, I regret I can afford no information beyond what has been already printed in Mr. Smith's interesting *Collectanea*.

"With this ring I forward a copper brooch of rude workmanship, which was found in Fenchurch-street, near where St. Gabriel's church stood, and which I purchased on the spot in Sept. 1833; the following words, as near as I can read them, are inscribed on the metal: 'NOMA MINAMI INACIN.' This I apprehend to be one of the talismanic inscriptions which are so often found on rings, and which consist of unmeaning words, possessing sound without sense: such as—'gulta. gutta. Madros. adros. vdros, vdros . . thebal—zara . . zai: dezevel, Debal-gut. guttarei';—varied in another example into 'Thebal gutti gathani.' These two specimens are not in themselves of sufficient value to occupy the attention of the Archaeological Association: but having been informed that an associate intends to bring under the notice of the Association a larger and more important



collection of objects of the same description, I forward these as a contribution in aid of the same object."

Mr. Robert Cook gave the following account of recent discoveries at York:—"Agreeably to my promise, I now send you the result of my observations, during the recent excavations in removing a portion of the ramparts inside our city walls, for the purpose of enlarging the railway station, which commenced in September last. About two feet above the level of the railway, a number of Roman tiles or bricks were found, of two sizes, the larger being eleven inches square, one and a half inches thick, the others seven inches, and not quite so thick as the larger ones; the greater part of them were laid with mortar; two of the largest and four of the smaller upon them, at about two feet apart. I examined near eighty, none of which had any letters or characters upon them; except most of the large ones being uniformly marked, as if with the finger, when in a soft state, and so retained a sort of grooved mark. A quantity of the bones of animals were found, and others no doubt human; for contiguous to the foundation (if such it had been), were found the remains of an almost entire human skeleton. The workmen, by carefully examining the earth in which it was embedded, found three or four bone pins, and a silver coin of Hadrian.

"The following is a list of the coins found during the progress of the work. Roman silver.

Hadrian.	Salus Aug.	. . . . .	1—1
Albinus.	Sæcu.... Cos. II.	. . . . .	1—1
Geta.	..... tutis.	. . . . .	1—1
Elagabalus.	Sacerd dei solis Elagab.	. . . . .	1
"	Abundantia Aug.	. . . . .	1
"	Summus Sacerdos Aug.	. . . . .	1—3
Sev. Alexand.	Mars Ultor.	. . . . .	1
"	Perpetuitati Aug.	. . . . .	1
"	P. M. TR. P. VI. Cos. II. P. P.	. . . . .	1
"	P. M. TR. P. VII. Cos. II. P. P.	. . . . .	1
"	Providentia Aug.	. . . . .	3
"	Victoria Aug.	. . . . .	1
"	Annona Aug.	. . . . .	1—9
Julia Mamaea.	Vesta.	. . . . .	2—2
Maximinus.	Providentia Aug.	. . . . .	2—2
Honorius.	Virtus R... orum.	. . . . .	1—1

"Of Roman large brass, I only saw two; one of Antoninus Pius, the other illegible; and about eighteen small brass, of Gallienus, Victorinus, Tetricus, and Constantine: one of the latter is different to any I have seen, having a radiated head to the left.—Henry V, half-noble (gold) in



fine preservation; Edward I, two silver pennies: Edward III (?), one ditto; Henry V, one silver penny (York); also a few abbey tokens, three being different to what are usually found in the neighbourhood of York; two gold rings, one of which belongs to the sixteenth century, probably about the time of Elizabeth; the other, I imagine, is much older; it was found at the same time with seventeen of the silver coins above mentioned, and in soil of a very similar character; fragments of glazed pottery of the red or Samian, very little found; a few encaustic tiles of various forms and devices; stained window and other glass; with a few bronze and bone pins, constitute the principal of what has been found."

Mr. Clarke exhibited drawings of some medieval finger rings, dug up from time to time at Chesterford.

Mr. W. Harvey, of Lewes, presented a rubbing of a curious monumental brass in Fletching church, Sussex, in which the trade of the defunct is represented by a pair of gloves. There is no effigy, but the following inscription is placed over the gloves: "*Hic jacet Petrus Denot Glover cujus aīe p'picietur deus amen.*"

Mr. C. Sandys, F.S.A., communicated the following observations on the gateway discovered in the ancient city wall of Canterbury, of which a report had already been made to the Association by Mr. John Brent, jun. (See our *Journal*, vol. ii, p. 338):—"Knowing that the matter was in very good hands (Mr. Brent having had the advantage of seeing it *in situ*), I interfered no further than merely to suggest that it would be advisable to recover, if practicable, the jambs which had not been removed with the arched-stone. This, I fear, has not been attended to.

"I am now induced to notice this discovery, because I think it of far greater importance than our excellent associate appears to have considered it. I do not concur with him in opinion, 'that the stone-work was taken at the building of the city wall from the remains of some ecclesiastical building, to cover some wall or drain, or that it was the remains of a passage to one of the ancient buildings' (p. 339).

"I understand that the gateway (for such it unquestionably is) was when first discovered perfectly complete, with its jambs, etc. It was not the *debris* of some prior ecclesiastical building, thrown into and built up with the wall; but, on the contrary, affords tolerably conclusive evidence that it is part of the original wall of fortification erected or restored by William the Conqueror, for the defence of the city; and the zig-zag ornament with which the arched-stone is enriched, plainly shews its *Norman*<sup>1</sup> character.

<sup>1</sup> It is not necessary here to enter into the *vexata questio*, whether the zig-zag ornament denotes a Saxon, or a Norman style. I am by no means a convert to the ingenious and learned hypothesis of our excellent associate, Mr. Cresy. Much as I admire, and am instructed by his admirable Paper on Winchester Cathedral (p. 355-400 of the *Volume of the Winchester Con-*

“The Norman walls had fallen to decay in the time of Richard II, and Henry IV. In the former reign, the munificent archbishop Sudbury (who fell a victim to the popular frenzy excited by Wat Tyler), with a view to restore the fortifications of the city, erected, at his own expense, the magnificent and stately west gate of the city, and a considerable portion of the city wall, intending to have restored the whole, which however his untimely fate prevented him from accomplishing. This Norman gate, being in a sound and perfect condition, appears not to have been disturbed, but incorporated in the restorations, and so continued until at some subsequent period the passage through it was blocked up. It appears to have been a sally-port, or postern-gate. Its small dimensions were well adapted to that military purpose, but wholly inapplicable to the purposes of a dipping well, or the covering of a drain, as suggested by Mr. Brent (things not very likely to be met with in a wall of fortification).

“The happy discovery of this Norman sally-port, or postern-gate *in situ*, tends strongly to confirm the generally received opinion, that William the Conqueror not only erected the stately Norman castle, and restored the ditch, or fosse, which surrounded the city, but that he likewise rebuilt the city walls.”—*Domesday in Circit. Cantuar.*

Mr. H. Vint, F.S.A., of Colechester, made the following communication relating to the discovery of Roman remains in the precincts of his own dwelling house, St. Mary's Lodge :—“I have been trenching the paddock near my house, and you will be pleased to hear I have had several Roman urns discovered by the labourers; the last, just now brought in, makes the tenth I believe, most of them broken; the contents of nearly all were similar to those usually found here, burnt, and partly burnt, human bones, with a layer of fine small pebbles, about an inch deep, at the bottom; the sizes vary from six to eleven inches high. The one first discovered was the most interesting, being enclosed in a cist, or small chamber, of Roman

*gress of the Association*), I cannot yet quite abandon the idea that the architecture and sculptured ornaments and enrichments delineated in the plates, facing pp. 373-4 of that volume, are Norman, and not Saxon, as stated at the foot of the engravings. At all events, Mr. Cresy's reference to the crypt of Canterbury cathedral (p. 369) is not fortunate: it does not aid his hypothesis, as that crypt is unquestionably Norman.

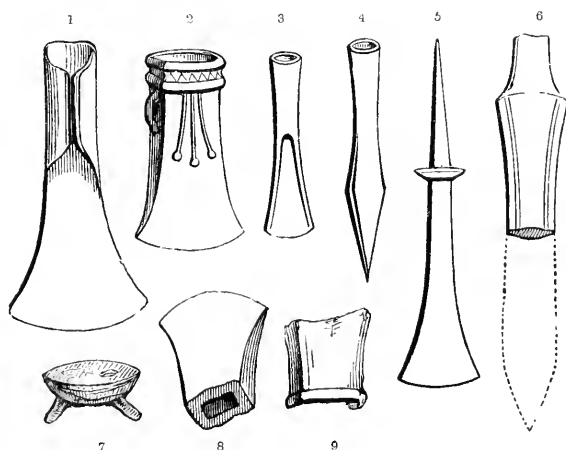
The dispute will probably terminate in the usual manner,—each being partly right, and partly wrong. The Saxonist may establish his point that the architecture is Saxon, but may fail in shewing the sculptured ornaments

on it to be also Saxon. Whilst the Normanist (if I may be allowed the expression) may prove that the sculptured ornaments are Norman, but yet fail in proving that the architecture which they adorn is of the same style. I am led to this conclusion, by the distinct proof which the Canterbury crypt affords us, that the Normans were accustomed to adorn arches and capitals of columns long after they were originally erected.

<sup>1</sup> Small pebbles and stones are not unusually found at the bottoms of urns, and also on the surface of Roman tessellated pavements. They have in such cases accumulated by the boring of worms or the percolation of water.

tiles, of which two are quite perfect, eleven and a quarter inches by sixteen;  $2\frac{3}{4}$  inches thick. The others are much broken. The contents of this urn were examined by Mr. Partridge, my medical attendant, who is of opinion the remains are of a young adult, which may probably be the cause of its being so carefully enclosed, as all the others are found unprotected. There is also something like a foundation near where this urn is found."

Mr. Smith read a letter from Mr. T. Bateman, jun., of Yolgrave, Derbyshire, stating that:—"A remarkable and interesting discovery of celts, and other bronze instruments of great antiquity, was made under the following circumstances, last year, in Yorkshire. A farmer residing at Westow (a small village, about twelve miles from York, on the Scarborough road), having occasion to put down a fence in a field about half a mile from the village, was digging holes for that purpose on the 30th of September 1845, when, at a depth of ten inches from the surface, he discovered a vessel, containing sixty pieces of metal, of which a more detailed account will be found below. The vessel in which they had been placed was broken to pieces, and, although in a short newspaper notice published at the time it was stated to have been a wooden chest, it had evidently been a large and unornamented urn of coarse British pottery; the dimensions could not be obtained. All the instruments and a few fragments of the urn were purchased shortly after their discovery, by the authorities of the York Museum. I will now proceed to a description of the instruments, commencing with the more simple, and advancing to the more perfect forms:—



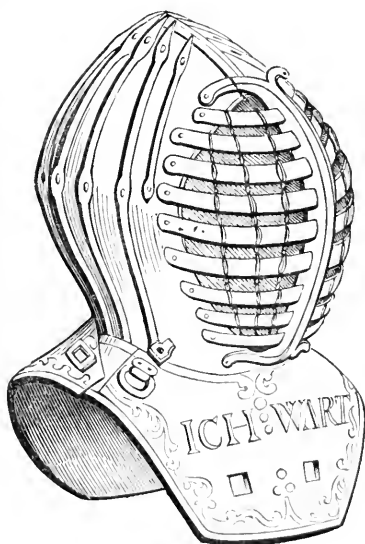
No. 1. Of this shape only one specimen was found, rather differing from the general form, in the sides turning inwards, to act as a kind of socket. Of the form No. 2 there were no less than thirty specimens, varying from three to five inches in length. No. 3. Of this instrument, precisely similar to a wheelwright's socket gouge, six specimens of

different sizes were found. No. 4. At the first glance this article (of which one only was found), might be taken for a spear or lance head, but on closer examination it appears to have been a kind of mortis chisel. No. 5. Here we have as near an approach to the chisel at present in use as can well be conceived. Of this interesting article one specimen was obtained. No. 6. Part of one of the daggers or swords, not unfrequently found in tumuli. A bronze ring, two and half inches in diameter, and (No. 7) a piece of metal, which is the jet left at the orifice of the mould, after the process of casting celts, &c. Nos. 8 and 9. The remaining seventeen pieces were fragments of celts, which had been broken up, apparently for the purpose of being recast. They present the appearance of the above sketches."

Mr. Smith read a note, enclosing impressions of coins, from the Rev. J. P. Maurice, of Michelmarsh Rectory, Romsey, Hants, in reply to an inquiry respecting an alleged discovery of Roman coins in the adjoining parish. Mr. Maurice stated that a considerable number, deposited in an urn, had been ploughed up at Timsbury, and that the greater part had been dispersed. Those of which impressions were forwarded are of the small brass of Gallienus.

## MARCH 10.

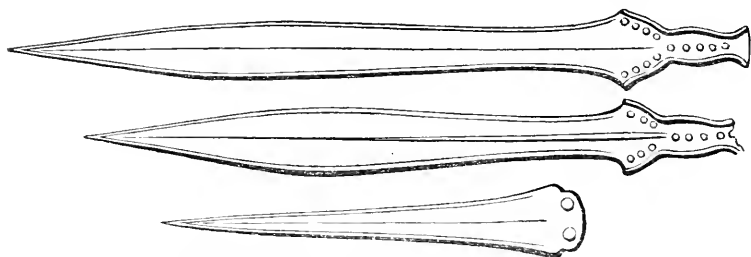
Mr. Pratt exhibited a German tilting helmet of leather, or *cuir bouilli*, of which a representation is given in the accompanying cut. Its height is about twenty inches, and its breadth across the neck about twelve inches. Mr. J. R. Planché, F.S.A., exhibited drawings from illuminated MSS., representing helmets of the same character, and observed that this was the only specimen of such a helmet that he had ever seen, and believed they were of the greatest rarity. It is, he says, a tilting helmet, most probably of the fifteenth century, and corresponds with those drawn in the *Traité des Turnois* of René of Anjou (Bib. du Roi, Paris, No. 8352), composed about 1450. The figure of king René, in one of the illuminations, represents him with ere and vant-braces and enisses formed of "*cuir bouilli garni de lames d'acier*"



Height, 20 inches.  
Breadth across neck, 12 inches.

(Bonnard, *Costumes*, vol. ii. p. 56), in a similar manner to the helmet exhibited.

Mr. A. C. Kirkmann exhibited some bronze weapons from the bed of the Thames near Vauxhall: two of the swords excited much attention from their elegant shape, superior workmanship, and fine preservation. There



No. 1  $28\frac{1}{2}$  inches long: widest part of blade,  $1\frac{1}{8}$  inches  
 No. 2  $23\frac{1}{2}$  inches long: widest part of blade, 2 inches  
 No. 3  $16\frac{1}{2}$  inches long: 3 inches across top

was also exhibited a drawing of a sword precisely similar, found in a field, but which at some remote period had been broken. Mr. Kirkmann observed that the bronze swords found in barrows were universally broken. Of this fact, there are many instances on record. The discovery on Fulbourn Common in 1817, an account of which with a drawing was published in the *Archæologia*, vol. xix. p. 56, produced two fine specimens, now in the noble collection at Goodrich Court; both of these were broken, one in three, the other in four pieces. In the collection of the late Archdeacon Pain was a very fine specimen from a barrow in Breconshire; this was found broken in four pieces; and the same result occurs in other instances. On the other hand, those found in the bed of the Thames, and in other similar localities, which at once betrayed their deposit to have been the result of accident or contest, were as universally found whole. From this it may be inferred that their rupture was the compliance with some custom unknown to us. Perhaps it simply signified that the owners had no further use for them, and that the capacity of the one as well as the other was at an end. But he (Mr. K.) was inclined to think from the perpetual reference of the bardic writers to the "naked sword," the "blood-stained sword," the "broken sword," and the "shivered spear," which clearly denominates the great importance the Britons attached to a display of the practical use of their weapons, that the deposit of the sword in a broken state with the corpse implied that the owner had been, in the words of the bard, "the hawk of battle;" i. e. a great warrior who had broken his sword in stricken fight, although he might not have actually broken the identical one deposited with his remains, which for the most part would be found too systematically fractured to admit of a doubt of its having been intentionally destroyed. Mr. Kirkmann then gave reasons for assigning these bronze weapons to the

period of the Britons; and adduced the facts of their having been discovered in barrows in Wales, well known to be British, and that those found in the plains of Phœnicia were precisely the same both in form and alloy, and that, in the latter particularly, they exactly accorded with the chemical analysis of the well known weapons or tools termed "celts," which were undoubtedly British: moreover, Herodian and Diodorus Siculus supply evidence of the use of bronze among the Britons; whilst we know from abundant sources that both the Romans and Saxons used iron alone in the fabrication of their weapons; and hence there is no other period to which these bronze weapons can be assigned. Mr. Kirkmann, having remarked that perhaps a more splendid collection of British antiquities than that upon the table had never been brought together, proceeded to notice a unique specimen, resembling what has been figured in the *Journal* of the Association (vol. i. p. 249), which he considered to be one of the dentated rings placed on the whirling arm of the Roman military flail, a description and drawing of which is given in Sir Samuel Meyrick's work *On Ancient Arms and Armour*, vol. i. pl. 45. Sir Samuel states they were suggested by the murex shell; and their discovery in Ireland (where the Romans never were) invites a most curious subject of inquiry. The specimen which he had the pleasure of exhibiting from his own collection is of bronze, and weighs three quarters of a pound. It was found at Barnes, amongst the gravel taken from the bed of the Thames on the site of old London bridge. Mr. K. then read the opinion of Sir Samuel Meyrick on his sending him a drawing of it: "I have received your sketch of what is a very great curiosity, and I have no doubt you have rightly named it. Our word 'mace' is a corruption from the French *massue*, originally a club; and from some of these having their heads knotted, the word became eventually confined to its representative. The ancient Britons carried clubs both on foot and on horseback, in the latter case with thongs attached to prevent their being lost; but one tribe, which dwelt on the seashore of Strathmarvon were wholly armed with this weapon, which is called a *cat*, and said to be formed at the end into spikes, whence their name *Catini*. Their more polished neighbours, the Trinobantes, would avail themselves of the Phœnician improvement, and hence the valuable specimen you have acquired." The Phœnician improvement to which Sir Samuel alluded was the introduction of metal into Britain, as a substitute for wood and stone.

Mr. W. Wire forwarded an impression of a circular brass seal, found at Colchester, representing a wolf carrying a ram, surrounded with the inscription, "S' ROBERTI DICTI LUPL."

Mr. Alfred White exhibited a small gold celtic coin, picked up at Bracklesham Bay, Hants. It is of the type engraved fig. 1, pl. vii. *Collectanea Antiq.*

Mr. Smith read a note from Mr. R. H. C. Ubsdell, of Portsmouth,

relating to Roman remains, discovered at Wyck, near East Worldham. Mr. Ubsdell stated, that during a visit to East Worldham some time since, he had been shewn in an outhouse attached to the rectory a large quantity of Roman tiles. These remains, he was informed, had been found at Wyck, near East Worldham, but the precise locality he could not ascertain, though he considered it must be well known to the people of the neighbourhood, especially as it is resorted to for the Roman tiles, etc., which are used for building purposes. The drawings sent by Mr. Ubsdell represent two varieties of hypocaust tiles. Mr. Smith stated he had addressed a letter to the rector of East Worldham, with a view to induce him to make the particulars of the discovery public, as well as to ascertain the extent and character of the remains.

Mr. Smith exhibited ten Gaulish coins in billon, forwarded by Monsieur de Gerville, as specimens from a large hoard, which, during the past year, had been discovered in the garden of the baron de Pirche, of Avranches. They resemble figs. 2, 9, and 10 in Pl. v., and fig. g. in Pl. xi. *bis*, of M. Ed. Lambert's *Numismatique Gauloise du Nord-Ouest de la France*; and the numerous examples published by the baron de Donop, in his *Médailles Gallo-Gaéliques* (a description of a vast number found in Jersey), and are known to numismatists in this country under the term of the Channel Islands type. As these coins are often found on the southern and south-western coasts of England, and have been confounded with British coins, two of those forwarded by M. de Gerville have been engraved to afford the means of comparison. Two of the best have been selected, and, it may be observed, that one of them to the right is somewhat different from any en-



graved in the above mentioned works; but the whole are evidently only varieties of one type, which originally was borrowed from Greek coins. Mr. Smith also gave the following extract of a note from M. Deville, of Rouen, to M. de Gerville, respecting the coins of Carausius, noticed in *Journal*, vol. ii. p. 343:—"On a en effet trouvé, non pas aux environs de Rouen, mais dans Rouen même, en creusant les fondations d'une maison, un bon nombre de médailles de Carausius. Elles étaient renfermées dans un petit pot de terre. Ce petit trésor se composait de 300 médailles environ, de petit module, dont les deux-tiers au moins étaient des Carausius, petit bronze; parmi ce nombre, se sont trouvées trois pièces de ce tyran, *en argent*, au revers de *uberitas aug.* J'ai pu en avoir un pour la collection du Musée



*des Antiquités de Rouen.* Un M. de Glanville possède les deux autres. Sur celles-ci le revers présente *une femme accroupie qui traite une vache*, avec la légende *uberitas aug.* C'est chose curieuse. A ces médailles de Carausius, étaient mêlés quelques Tetricus, Victorin, et Gallien. Un Constantin le grand s'y est rencontré seul."

Mr. A. C. Kirkman made a further communication on medieval pottery. He observed:—"In the last part of the *Journal* of the Association (vol. ii. page 343) is a sketch of a curious clay vessel, exhibited by Mr. Lower of Lewes, found in excavating a tunnel under that town, and, as it may be useful to keep notices of subjects of the same class as much together as possible (as one almost invariably illustrates another), I take an early opportunity of exhibiting to the Association a drawing of a fictile vessel, in my possession, of the same character, and probably very nearly of the same date. It was found at the bottom of an old well, discovered under the foundation of the houses in Cateaton-street, taken down during improvements in that part of the city in 1841, and its capacity is equivalent to about a quarter of a pint of the present measure. Like the specimen exhibited by Mr. Lower, it is of earthenware, differing only so far as it is entirely covered with a coarse green glaze, although in this respect there would seem to be little doubt that Mr. Lower's figure was originally in the same condition, but that atmospheric or some other influence has deprived it of its coating. Specimens of fictile ves-



sels of the medieval period are extremely rare, and although the fabrication of such as have hitherto been brought to light is rude and coarse, they possess a high degree of interest, from the circumstance of their representing, for the most part, something the artist was accustomed to see and imitate. This is evidently the case with the two examples before the Association: in the first, the form of the saddle, the pointed toe, and the spur of the horseman, will be found in abundant authorities from the time of Henry III to the earlier part of Edward I; and in the present instance the resemblance of the head, which forms the lip of the vessel, to the head on the silver coins of the three first Edwards is too obvious to escape attention; and on my exhibiting the article to our associate, Sir Samuel Meyrick, he at once pointed out the reverse curls of the beard as the fashion in the time of Edward II, and referred me to the effigy of that king.

—figured in Stothard's *Monumental Effigies*,—in corroboration of this opinion."

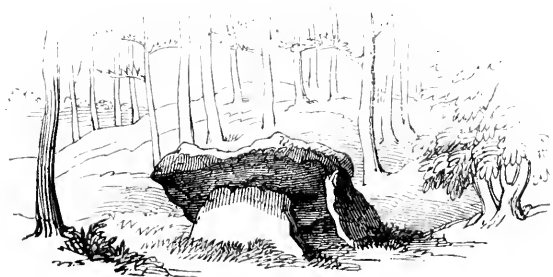
MARCH 19.

Mr. Jesse exhibited a glass bottle, of the seventeenth century, with the Villiers arms stamped upon it; it was found at Hampton Court, in digging under the foundations of some buildings. It was observed in the council, in illustration of this fact, that several instances had lately occurred in which a glass bottle had been deposited *under* the foundations of an old house. The reason of such articles being so placed is not known.

Mr. Wright stated that he had observed a remarkable tumulus on the summit of Shurdington hill, at the extremity of the Cotswold range, in Gloucestershire, about seven or eight miles from Gloucester, in a position affording a magnificent and extensive view over the vales of Gloucester and Cheltenham, and in the immediate vicinity of Leckampton hill, where



many Roman antiquities have been found. This tumulus, or barrow, which is now covered with fir trees, is of an oblong form, about two hundred feet in length from north to south, and at the highest part about twenty feet in elevation. Some years ago, the tenant of the land began to move away part of the earth at the southern extremity, and, in doing so, uncovered the cromlech represented in the second sketch, in which



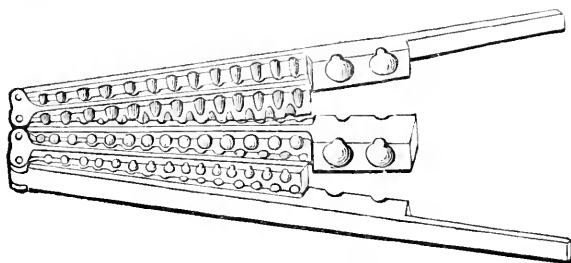
the workmen found a skeleton, and some articles of which no satisfactory account can now be obtained. The ground on which this tumulus is

situated is still called Barrow Piece ; and Mr. Wright observed, as a curious fact, and a proof of the great antiquity of most of these local appellations, that, although the word *barrow*, in the sense of a sepulchral tumulus, has long been obsolete in the language of conversation, it is constantly found attached to such monuments in local names in most parts of the island.

Mr. Crofton Croker exhibited a small stone disk, with a hole through the centre, which had been found in a tumulus in the county of Kerry, in Ireland. He conjectured that it had been used for a button, or fibula.

Mr. Croker also exhibited a small bronze figure of a Gladiator, found in the Thames.

Mr. Durden, of Blandford, exhibited an early mould for casting leaden bullets, slugs, and shot, which was found some years since in a forest in Dorsetshire. It is of brass, with iron handles ; and is divided by hinges into five bars, which contain eight rows for the slugs and shot, with cavities for bullets.



One-third of original size

Mr. Crofton Croker exhibited a porcelain seal, inscribed with Chinese characters, found in Ireland, similar to the one engraved in the *Journal* of the Association, vol. i. p. 43 ; and stated that he hoped shortly to be able to make an important communication on the subject of the discovery of these seals in Ireland.

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The Council has resolved that the annual congress of the Association shall be this year held at Warwick, from the 26th to the 31st of July.

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## Notices of New Publications.

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CHRONICLES OF CHARTER-HOUSE. By a Carthusian. London: G. Bell, 1847. 8vo.

THE sanitary condition of London about the year 1348, is significantly attested by the following ordinance, addressed to the mayor and sheriffs by the king (Edward III) on the reappearance of the pestilence which, during the above year, desolated the city:—

“Because by killing of great beasts, &c., from whose putrified blood running down the streets, and the bowels cast into the Thames, the air in the city is very much corrupted and infected, whence abominable and most filthy stinks proceed, sicknesses and many other evils have happened to such as have abode in the said city, or have resorted to it; and great dangers are feared to fall out for the time to come, unless remedy be presently made against it.

“We, willing to prevent such danger, and to provide as much as in us lies for the honesty of the said city, and the safety of our people, by the consent of our council in our present parliament, have ordained that all bulls, oxen, hogs, and other gross creatures, to be slain for the sustenance of the said city, be led as far as the town of Stratford on one part of London, and the town of Knightsbridge on the other, and there, and not on this side, be slain; and that their bowels be there cleansed, to be brought together with the flesh to the said city to be sold. And if any butcher shall presume anything rashly against this ordinance, let him incur forfeiture of the flesh of the creatures which he hath caused to be slain on this side of the said towns, and the punishment of imprisonment for one year. This ordinance to be publickly proclaimed and held, and all butchers doing otherwise to be chastised and punished according to the form of the ordinance aforesaid. Witness the king at Westminster, the twenty-fifth day of February.”

This was in the year 1361, and while its precept might, in some degree, apply to the shambles of Newgate market, and other similar places equally noxious at the present time, its preamble sets forth a state of things which accounts for the pestilential ravages which are said to have arrayed the dead in equal numbers against the living, in a ghastly contest for the ground required for their several occupations.

And when we include in the foul category the prevalent mode of living, the scarcity of vegetable food, and the meats salted, or semi-putrid, which appear to have constituted the ordinary diet, together with the closed

lattice, the decayed rushes, and flocks that served for carpet and bedding, the narrow pent streets and alleys which constituted the metropolis, and the undrained and neglected condition of its thoroughfares, oftentimes knee deep with mud and stagnant water, we must conclude that it required all the vigour of the original Saxon constitution, and the robust exercises which were the delight of ancient London, to resist such influences and preserve a whole people from prostration.

Of all the predisposing causes above recited, we yet cherish a remnant more or less; and if we no longer experience the scourge of absolute plague, yet have we our annual visitation of disease, which is the mere result, as natural as effect follows cause, of filth and neglect. Let the squalid abodes of Spitalfields, Saffron-hill, and Tothill-fields be our witness. We ourselves have tended the sick in a cholera-stricken town, and we ever found it harbingered by the evidences of want and filthiness, and their fearful companion apathy—the magnanimity of despair. We have dwelt on these matters partly because it is a duty of all who take up the pen to speed, by their testimony, the exertions of our legislature, which are happily tending towards a total extermination of such long cherished abuses of sanitary morals. Over and above this motive, our remarks may serve to herald, in a manner not inappropriate, the laudable measures of Ralph Stratford, bishop of London, who, according to the author of *Chronicles of Charter-House*, shocked at the sepulture of so many without the sacred pale, purchased and consecrated a piece of ground, three acres in extent, called “No Man’s Land,” situate without the walls of London, having the lands of the abbey of St. Peter at Westminster on one side, and those of St. John of Jerusalem on the other. He there erected a small chapel, where masses were said for the repose of the souls of the dead. This was afterwards designated “Pardon Churchyard and Chapel.” Previous to going into the further endowments which presently augmented the pious gift of Bishop Stratford, we could have desired to witness on the part of the chronicler a little more of the spirit of antiquarian precision. This goodly book will no doubt induce many to undertake a pilgrimage to the venerable scene which has furnished the theme, and some of these will surely experience a laudable curiosity with regard to the exact spot of ground which thus became a nucleus for the future Carthusian monastery, and the present admirable institution which does honour to the name of Thomas Sutton.

By a little casting about, our chronicler might have discovered that the original Pardon Church was situated somewhat apart from the site of the existing Charter-house buildings, having indeed the boundary wall and the breadth of Wilderness-row between. At the back of the latter place, near Sutton-street, the Carthusian pilgrim will find a small chapel of the independent order, which building stands upon the precise spot originally oc-

cupied by the edifice of Ralph Stratford, bishop. The present building is, however, a piece of brickwork of the most modern description, and not a vestige of antiquity remains, either above ground or below (for we have been beneath the floor), to reward the pilgrim for the trouble of turning in that direction, save the satisfaction of identifying an original site. "This piece of ground," says Stowe, "remained till our times by the name of Pardon Churchyard, and served for burying such as desperately ended their lives, or were executed for felonies, who were fetched thither in a close cart, bayled over, and covered with blacke, having a plain white crosse thwarting, a St. John's crosse without and within, a bell ringing by shaking of the cart, whereby the same might be heard when it passed, and this was called the "Fraerie cart," which belonged to St. John's, and had privilege of sanctuarie.<sup>1</sup> The thirteen acres and a rod, which were annexed to the three acres previously consecrated by Stratford, extended over the present Charter-house grounds, comprising the site of Charter-house-square. "These being afterwards united," says our author, "were named New Church Hawe;" but Stowe's evidence makes it appear that the Pardon church ground did not nominally merge into the other, but preserved its original title for some centuries after. The second piece of ground, called the Spital Croft, was purchased from the brethren of the neighbouring monastery of St. Bartholomew, by sir Walter Manny, of heroic memory; and "the plague raging with redoubled fury," doubtless the place was thickly sown with its victims. Of this sufficient evidence has appeared from time to time, especially during some excavations in Charter-house-square, and on the recent rebuilding of the wall facing Old-street, where great quantities of bones were discovered by the workmen.

In 1370 sir Walter Manny completed the original intention of Michael de Northburgh, bishop Stratford's successor in the see of London. This prelate, having obtained a grant from sir Walter Manny for the purpose of founding a religious establishment, died however before this object was carried into effect, bequeathing the sum of two thousands pounds "for the founding and building of a monastery of the Carthusian order, at Pardon Churchyard, which he endowed with all his leases, rents, and tenements, in perpetuity." Bishop Northburgh likewise bequeathed the patronage and care of this foundation to the bishops of London, his successors.

Sir Walter Manny being advanced in years, the animus which had influenced his military career, now, by reaction, lent activity to charitable purposes, according to the spirit of his time; and having provided a suitable dwelling for the Carthusian fraternity, under the title of the House of the Salutation of the Mother of God, he likewise obtained the

<sup>1</sup> The chapel was afterwards enlarged and converted into a dwelling-house, and the three acres became a garden.

royal license and the consent of Simon Sudbury, the then bishop of London, and with the consent of the general of the order, he nominated John Lustole first prior. The charter of donation is dated on the 28th of March, in the forth-fifth year of Edward III. It is still preserved in good condition, in the evidence room of the present establishment. It concludes by ordering the monks to pray for the good estate of the king, of himself, of lady Margaret his wife, and of the bishop of London for the time being, as likewise for the soul of Alice de Henault, formerly countess Marischal, and for the souls of all those that had died by his hands," etc.

The chronicler recites various other gifts of land and money which were subsequently added by pious individuals to the original endowment. It is unfortunate for the purpose of a connected history of this establishment that, with the above exceptions, the period from its foundation down to the time of the general suppression, passed over the heads of the succession of monks, with their priors, from John Lustole the first to William Trafford the last who ruled over that house, during which time no event of any note appears to have distinguished the monotony of its prosperous existence.

The duration of the monastery from its first establishment in 1370 to the date of the surrender in 1537, gives a period of one hundred and sixty-seven years. We mention this by way of suggestion to our author, who appears to have fallen into an error with regard to time, where he ascribes to the house a period of "nearly three centuries of uninterrupted prosperity."

The author relates some instances of the friendly spirit which prevailed between the Carthusians and the neighbouring brotherhood of the knights hospitallers. "We frequently find the adjoining priory of St. John of Jerusalem exchanging communications with our convent. At one time we find them exchanging lands; at another we see the prior of Charterhouse granting a trental of masses, to the end that "the soul of brother William Hulle, prior of the hospital of St. John of Jerusalem, might the sooner be conveyed, with God's providence, into Abraham's bosom." Another instance of the friendly intercourse existing between the two monasteries may be seen in the grant of Thomas Dowera, prior, in 1514, to Edmund Travers, for services done to that priory, "as well in parts beyond the see as on this syde the see, the custodye and keeping of our chapelle, called *The Pardon Chapell*, setu' and lying without the barrys of St. John-street, towards Isledon, in the countie of Middlesex, and of all the ornamentes and other thyngs belonging to the said chapell, and in lyke wyse shall have the keping of the chapell yarde of the said chapell, and all maner of oblations; and have also yeven unto the said Edmond, frely, w'tout any thyng paying, a cotage adjoyning to the utter gate, w<sup>th</sup> half of the chamber bielled on the said utter gate, *atte the entering into the lane*

*going towarde the said Pardon Chapell;*<sup>1</sup> and with an old kitchen covered with tyle, now being at downfalling, and w<sup>th</sup> a little garlyn thereto adjoyning, bowndyng upon a little close; and have also granted to the said chapelle a gowne clothe of thre yardes of brode clothe, yerely ayenst Christ-mas, for a gowne clothe of the yeoman's livery in o<sup>r</sup> hous of St. Johns, and mete and drynk at the yeoman's table there, provided alway that the said Edmund shall souffer my frary clark of London and Middx. to have a key, as well to the said utter gate as of the inner gate of the said Pardon Chapell, for none other caus but for this caus only, that he and other o<sup>r</sup> frary clarks may come to and fro the said chapell yarde, for to bury in the said chapell yarde there, as ther seme place convenient, the bodyes of all dede people, by auctorite of the pope's prevelege, after the usance and custom of our frary, as often as cause shall require in that behalf, during the lyffe of the said Edmond."

We have given this long extract not only for the sake of indicating the friendly intercourse of the two fraternities,—an instance which furnishes a pleasant contrast with the doings of some other approximate religious establishments—but we have likewise dwelt upon it in order to indicate the old house whose situation seems to agree with the site of the cottage mentioned in the above deed. It will be seen also by the terms of the deed, that Pardon Chapell yard still remained distinct, so far as regarded its use and denomination. The chronicler, after some historical account of the hospital or priory of St. John of Jerusalem, goes on to mention the effort by which the south gate (built by prior Dowera in 1504) has recently been preserved. This edifice, which, together with the cloisters and some portions of the church in St. John's-square, constitute the sole existing remains of the establishment of the knights hospitallers, was declared unsafe and ordered to be removed by the authorities under the New Metropolitan Buildings Act, January 1844. Happily, however, for the salvation of a relic of ancient London, which is invested with many interesting associations, the members of the College of Freemasons of the Church (a society for the recovery, maintenance, and furtherance of the true principles and practices of architecture), came to the rescue, and by their endeavours the stability of the fabric has been secured. The battlements likewise have been heedfully restored under the skillful superintendence of Mr. W. P. Griffith, architect and honorary secretary to the committee; and it is to be hoped that, in addition to the sums which have already been advanced by public subscription, a sufficient amount may be forthcoming, in order to effect the entire removal of many unseemly incongruities, and

<sup>1</sup> The public-house called the Baptist's Head, situated on the north side of St. John's Lane, is probably the building erected upon the site of this cottage. It still retains some marks of the early part of the sixteenth century, and a fine carved mantel-piece.



an effectual restoration of the venerable gate according to its original completeness.

In the next place, about the latter part of the fifteenth century we find our convent the home of a future Lord Chancellor of England, for we read that Sir Thomas More “gave himself to devotion and prayer in *the* Charter-house of London, religiously living there without vow about four years.”

The portion of the chronicles which we have thus far touched upon is brief; partly from the scantiness of historical material, and in some degree also from an apparent hesitation of the author to enter into such details as might fail to interest the general reader. However, we come to more comprehensive matter in his account of the events which immediately preceded the final suppression of the house, and a notice of the fate which befel its unfortunate inhabitants, many of whom appear to have withstood the persecution and malice with which they were most bitterly assailed, as men who stood firm for conscience sake, and met their doom with the fortitude of martyrs. On the 29th of April 1535, Houghton (their prior) was arraigned on a charge of speaking too freely of the sovereign's proceedings; and with two other Carthusian monks, the vicar of Isleworth, and one Reynolds, a religious, learned, and a virtuous father of Sion, indicted on the same count, was condemned to be hanged, drawn, and quartered. He suffered at Tyburn on the 4th of May following, exactly one year after he was first imprisoned for refusing to acknowledge the king head of the visible church in England.

As they were proceeding from the tower to execution, Sir Thomas More, (who was then confined for a similar offence), chanced to espy them from the window of his dungeon; he, as one longing in that journey to have accompanied them, said unto his daughter then standing there beside him: “Lo, dost thou not see, Megg, that these blessed fathers be now as cheerfully going to their deaths as bridegrooms to their marriage.” Not long after, he followed their steps on his way to the scaffold.

The heads of these unfortunate sufferers were exposed on London Bridge to public gaze, and the mangled body of Houghton was set over the gate of the Charter House itself.<sup>1</sup>

The matter which relates to the commission of inquiry, and the detailed process of events which led to the final surrender of the Carthusian monastery, is well collated, and the various correspondence is of considerable interest: being one of the most striking instances of the peremptory dealing of the headlong and self-willed king, and the subtlety, time-serving zeal, and unprincipled conformity, which marked the proceedings of the majority of those, who with their master, were the corrupt instruments

<sup>1</sup> A gateway of brickwork within the present entrance.



of a necessary event. Indeed, it may be advanced that the church of the sixteenth century, humanly speaking, performed by its own exactions and impotent pretensions, very much of the preliminary work of the reformation, by shewing where it was most vulnerable, and in the exhibition of arbitrary demands, without a commensurate degree of innate stability, laying itself open to the cupidity and rapacity of many who found their interest in its humiliation. The Carthusians, however, appear to have proved an exception to this censure. The representations of the commissioners respecting their house, serve only to evince to the unprejudiced judgment, the lamb-like harmlessness of the latter, and the casuistry of the wolf on the part of the former.

On the 10th of June, 1537, the deed of surrender was drawn up, and Prior Trafford and his brethren voluntarily resigned their monastic offices. Nine of the fraternity who had ultimately resisted the oath of renunciation and supremacy, died in their chains, the death of misery and starvation, at Newgate; and a verdict of "dispatched by the hand of God," was impiously reported by their gaoler, in a letter to Thomas Cromwell. Others had largely fed the scaffold and the gibbet, and the small remnant now departed from England to Bruges.

Our author having given an able compendium of the latter fortunes of the Carthusian house, goes on to describe the changes which befel the locality after the expulsion of the religious fraternity, from its assignment to John Brydges, yeoman, and Thomas Hale, groom of the king's hailes and tents, as a reward for their safe keeping of his tents and pavilions deposited there<sup>1</sup> downward.

Sir Thomas Audley, speaker of the House of Commons, and sir Edward North, afterwards became severally tenants of Charter House. On the death of the latter, it came into the hands of the duke of Norfolk, who resided there till the year 1569, when he was committed to the tower on the suspicion of traitorous communications with regard to Mary queen of Scots.<sup>2</sup> On his temporary release, the duke returned to Charter-house, where he continued until the 7th of September, 1571, and then he returned to the tower only to depart thence to the scaffold, in the year 1572. The forfeited estate was restored to the Howard family, on sufferance, by Elizabeth, but confirmed by the favour and countenance of James I, who performed in this house the memorable exploit of dubbing upwards of eighty knights in honour of his host, whom he soon after elevated to the dignity of earl of Suffolk.

<sup>1</sup> The Defender of the Faith made a similar appropriation of the church of Knights Hospitallers, in Clerkenwell.

<sup>2</sup> It is remarkable that in one of the pieces of tapestry which adorn the governor's room (a fine apartment evi-

dently decorated in the duke's time), there occurs a striking resemblance to Mary Stuart. It is a kneeling figure, intended to represent the queen of Sheba at the Court of king Solomon.

A succinct memoir of Thomas Sutton brings us to the foundation of the present admirable endowment. The various recommendations which were offered to Sutton, for the purpose of counselling his charitable intentions (among which is a weighty and right-spirited letter from Mr. Hall, of Waltham, afterwards bishop of Exeter, and which served to fix his determination; together with Sutton's will and testamentary arrangements), occupy very properly a considerable space, both from their intrinsic interest, and because we cannot be too intimate with the influences and workings of a good man's mind.

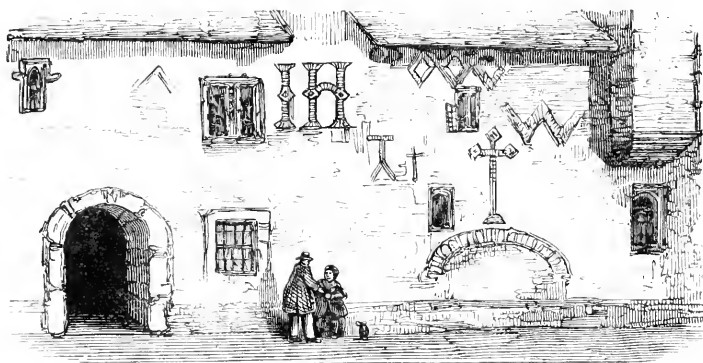
On the 12th of December, 1611, his charitable work being duly ordered, Thomas Sutton departed this life as one who had fulfilled his stewardship. It has been said of one who did otherwise, "He died awfully rich"—a pregnant brevity. "Well done, faithful servant," is a thousand times more sweet a note than "Soul, take thine ease;" for that is the voice of the master recompensing; this of the servant presuming: and what follows to the one but his master's joy? and what to the other but the loss of his soul? Some matters of opposition to Sutton's charitable design, among which appears a letter from sir Francis Bacon, addressed to the king, proved of no avail; and the governors having made the proper appointments of officers, etc., these entered on their respective duties on Michaelmas day 1614.

The chronicler here gives us a full description of the various appointments, the regulations, and the entire ordering of the charity, as it exists to the present day. We have likewise a list of schoolmasters and ushers, since the foundation; and an enumeration of prize-men since the year 1816, copied from the list as it appears on the school walls, suggests a wish that our author had rendered it more copious, by carrying his inquiries somewhat beyond that source of information.

The description of the various localities of Charter-house, according to their present appearance, is clear and comprehensive, and it introduces us to the illustrations,—a series of artistic etchings, designed and etched by Mr. John Brown; and likewise various woodcuts—from the pencil of the same artist. Among the former there are the following, viz.: The Entrance Court, a moonlight effect; the grey walls flecked with silvery light, and the solitary figure, with a lanthorn, are true to the associations of tranquillity and retirement,—a hermitage in the heart of a great city. 2. The Baptistry, or Ante-Chapel. 3. The Great Staircase. Hardly gives the feeling of space; the balusters are too wide apart, and the effect is hard. 4. The Governor's Room: an effective outline. 5. Tapestry in the Governor's Room. 6. The Great Hall. 7. The Preacher's Court: a broad, clever etching; true to the locality. 8. Ancient Doorway in the Cloisters: clever, but slight; we could have wished to see a little more of

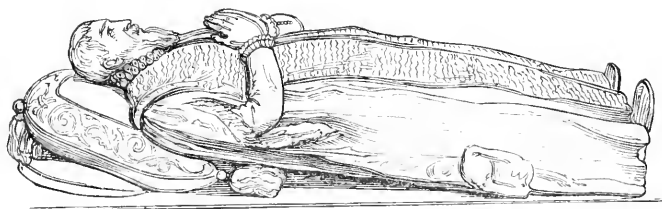
the adjacent masonry. 9. A series of shields, bearing arms, from the ceiling of the old school-room.

The woodcuts give several characteristic bits. That of the leaden coffin of Thomas Sutton sets forth the curious way in which the effigy of the deceased is represented, in a manner approximating to ancient Egyptian art, as it appears in mummy cases and sarcophagi.<sup>1</sup>



Another shews the initials of Thomas Houghton, together with a cross of Calvary, as they appear in the brickwork of a wall adjacent to the great kitchen.

A copy from Stone's terra cotta effigy of the founder—Thomas Sutton—appropriately closes the chronicles of Charter-house.



We have gone through this volume with no little interest, and have the satisfaction of discovering sufficient indications of a right spirit, as well as evidences of a cultivated mind, which are creditable not only to the author, but likewise to the school wherein he was trained—that of Charterhouse, which he has, in a grateful spirit, chosen as the theme of a maiden essay.

A healthy and masculine character revives in our literature, a renewal of the old *amor patriæ* which has actuated some of our best authors to honour

<sup>1</sup> A correct drawing from this coffin was made by E. B. Price, esq. a few years ago, at which time the vault was

accessible during some repairs. A cast was likewise taken, which remains in Charter-house.

the *genius loci* in the true pilgrim spirit, by associating events with places, and by calling up, in connexion with antiquarian research, the memory of those who, morally canonized by their deeds, or the great events in which they took a part, have rendered things, otherwise insignificant or merely objects of curious speculation, sacred, as precious relics, and famous as monuments inscribed by the hand of time.

Of such monuments our England has reason to be proud; and by heedfully reading them we shew ourselves worthy of their possession; "in honouring them we do honour to ourselves."

J. W. A.



Seal of the Chapter of the Cathedral of Vézelay.

NOTICE SUR UNE INSCRIPTION LATINE INÉDITE. Par M. Adrien de Longpérier (p. 6, 8vo.). Extracted from the 18th vol. of the *Proceedings of the Royal Society of Antiquaries of France*.

A PEASANT of Forez, in tilling his field at Marclop, in the commune of St. Laurent-la-Conche,  $8\frac{1}{2}$  kil. to the south of Feurs (believed to be the ancient Forum Segusiavorum), discovered in February 1846, a plate of bronze, bearing a funereal inscription as follows:—

SEX . IVL . LVCANO . HVIR  
CIVITAT . SEGVSIAVOR  
APPARITORES . LIB

TITIVS

SACERDOTALI

CETTIVS

COCILLVS

CASVRINVS

ARDA

ATTICVS

This curious inscription records the consecration of a memorial to Sextus Julius Lucanus, duumvir of the county of the Segusiavi, by six freedmen, whose names appear in the lower part of the plate. The title duumvir did not, it would seem, sufficiently explain the rank of the defunct, as the word *sacerdotali*, indicating his sacred avocation, was subsequently added by a different hand. Longpérier suggests that the plate may have been engraved at Lugdunum, or at Forum Segusiavorum, and that the artist, having forgotten the word *sacerdotali*, the consecrators had been obliged to employ a local workman to insert the word.

The persons who dedicated this monument—Tittius, Cocillus, Arda, Cettinus, Casurinus, Atticus—the author supposes were Gauls, with the exception of the last, who may have been of Greek origin. We think so too, and direct attention to these names in connexion with a subject which has engaged the researches of antiquaries in this country, namely, the place of manufacture of the so-called *Samian* pottery, found in abundance throughout France, Germany, and England, and, we believe, in Spain. Some have supposed it to have been imported from Italy. Among many arguments against this opinion may be cited that which arises from the names of the potters.<sup>1</sup> Many of these have a decidedly Gaulish or foreign stamp, and among those which have been discovered in London are Tittius, Cocillus, Ardac, and Casurinus, which plainly bespeak a common parentage with those engraved on the Marclop tablet.

In the inscription, the author remarks, the name of the city is written *Segusiavor* for *civitas Segusiarorum*,—a circumstance which adds to its interest. The silver coins, struck by the people of the country where the tablet was discovered, bear for legend, round a helmeted head : SEGVSIAV . S, and it had been considered by numismatists that the letter v. should be separated from the word *Segusia*, but now we are authorized in reading SEGVSIAVA. The s., he thinks, may be intended for *Salutaris*. The inscription, the author proceeds to show, is further useful in correcting the Pentingerian tables, and also Ptolemy. In the former occurs, *Forum Segustavarum*; the latter gives *forum Segusianorum*. C. R. S.

<sup>1</sup> See "Archæologia," vol. xxvii. p. 151.

A LYTELL GESTE OF ROBIN HODE, with other ancient and modern ballads and songs, relating to this celebrated yeoman. By J. M. Gutch, F.S.A. 2 vols. 8vo. Longman and Co.

THESE volumes, which take their name from the most important of the poems connected with England's celebrated outlaw, are by no means confined to a narrow view of his character or history; for, on the contrary, Mr. Gutch has laboured with an assiduity, only to be accounted for by his work being a labour of love, in getting together from all sources every scrap of information obtainable concerning his hero. His work is worthy of his subject. Who so universally popular as Robin? Drayton, in his *Polyolbion*, has sung—

“In this our spacious isle I think there is not one  
But he of Robin Hood hath heard and Little John.”

Indeed for centuries his name has been “familiar in our mouths as household words,” and he was so much the idol of the commoners, that Drayton says emphatically of these popular rhymes—

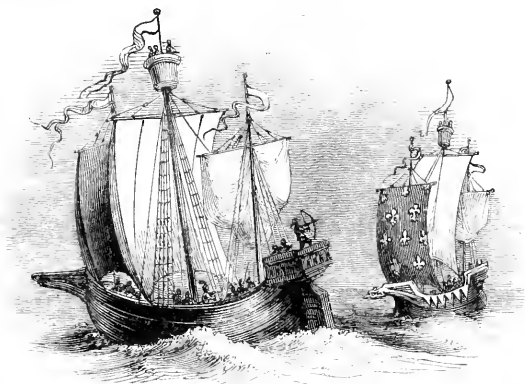
“To the end of time the tales shall ne’er be done.”

The change that has occurred in popular vocal literature has, however, made the ballads celebrating Robin's adventures more the property of the antiquary than of the people. This change is, in some instances, for the worse; the fine, manly English phraseology of the old ballad has but a sorry substitute in unmeaning sentimentalities, picked out of new operas, weak in words, and void of purpose. There is a hearty freshness and love of nature in the Robin Hood ballads, that breathe the air of merry Sherwood, and glory in such free words as—

“When shaws beene sheene and shraddes full fayre,  
And leaves both large and longe,  
Itt's merrye walkyng in the fayre forest  
To hear the small birdes song.”

Mr. Gutch's volumes abound with woodcuts, designed by Mr. Fairholt, in a spirit congenial with the subject, and vividly depict the action of the most prominent adventures described in the series of ballads, with the costume and accessories of the Middle Ages. The head piece to “The Noble Fisherman,”—a ballad “shewing how he won a prize on the sea, and how he gave one half to his dame, and the other to the building of almes-houses”—is selected here as a specimen. The ships are thus delineated in antique MSS: the French vessel, distinguished by the arms

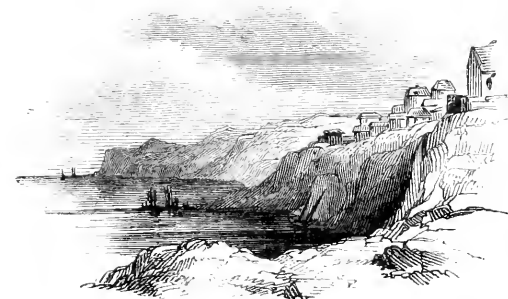
emblazoned on its sails, in the fashion commonly adopted in early ship-ping. The tail-piece to this ballad we also introduce. It is appropriately



chosen, and represents Robin Hood's bay, near Whitby, Yorkshire,—a tra-

ditionary resort of the out-law, when Sherwood be-came untenable through “minions of the law.”

One great point of in-terest in Mr. Gutch's volumes consists in the assiduity with which all the localities sacred to Robin's history have been collected and engraved.



It is certainly a remarkable thing, the connexion Robin holds with so many localities, and so varied, in our country ; a strong proof of his popularity with the English, and of reverence for the memory of the noble-hearted outlaw, who may be considered as the impersonation of old English free-dom, at a period when oppression was rife and forest laws odious.





At Papplewick, in Nottinghamshire, is a curious excavation, the exterior and interior of which are here given, and which is termed Robin Hood's stable. The interior contains recesses for stabling and fodder, and however inaccurate the tradition may be that assigns the cave to Robin as a stable, it is a proof of his universal popularity, and the hold he had on the sympathy of the people, who made him stand godfather to many localities. Among them were many relics of a much earlier time, and Druidic stones, and Cromlech and Tumuli, were frequently consecrated to him. Thus Robin Hood's stride, near Bake-well, is a group of stones of the early British period; and Robin Hood's hill, near Gloucester, and many other hills named after our hero, are topped by the sepulchral mounds of our early forefathers. And Robin Hood's Penny-stone, near Halifax, Yorkshire, of which we append the view, is a monolith of great antiquity.



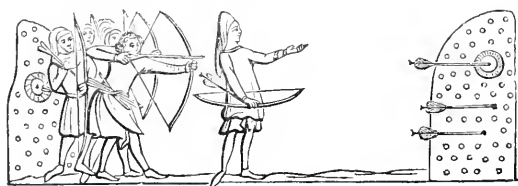
Not only does Mr. Gutch thus illustrate the localities of Robin's life and history, but he gives us appropriate tail-pieces from the ancient drawings with which manuscripts of the Middle Ages abound, selecting such as illustrate archery. We are enabled to exhibit a few of these. Our first



exhibits an archer of the fourteenth century, from the Burney MSS. The second represents ladies hunting and winding the horn, from the curious manuscript in the royal collection (2. B. 7), and which is sometimes termed Queen Mary's Psalter, from being in the possession of that sovereign. No manuscript of the fourteenth century contains a more curious series of drawings, illustrative of domestic life and manners at that period, than this. The third cut, representing young men practising with the cross-bow, is obtained from the same volume.



The Loutterell Psalter furnishes a curious illustration of shooting at the butts, in the fourteenth century. This manuscript is particularly curious,



as its age and history are both well defined. It was executed for Sir Geoffery Loutterell, who died in 1345; and the very interesting paintings which adorn it are

strikingly illustrative of manners at that period. They have been engraved in one of the volumes of the *Vetusta Monumenta*, and are very interesting.

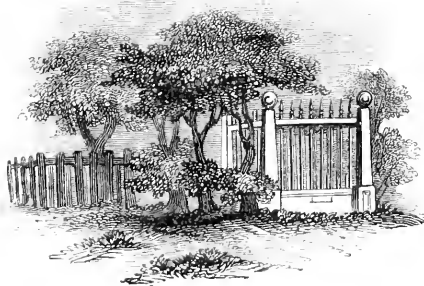
Of Robin's most famous companion, "Little John," Mr. Gutch also exhibits some local memorials. The house in which he is reported to have been born, at Hathersage, Derbyshire, is shewn in the cut here given. We must refer our readers to Mr. Gutch's volumes for the long and amusing account given by Mr. Hall, in his *Rambles in the Comtury surrounding the Forest of Sherwood*, of this house and its inmates, and for the long standing tradition of his birth, beneath its humble roof. Close



to the simple home in which this stalwart yeoman is reported to have first drawn breath, is his last resting-place. The grave called his, in Hathersage churchyard, is shewn in the cut. A simple enclosure marks the spot, and a less simple story affixes it on Little John; for on opening the grave, says tradition, a thigh bone, *thirty-two inches in length*,

was discovered, which, of course, was immediately assigned to him, and this extra confirmation made ever after "assurance doubly sure," in pointing to this spot as Little John's grave.

We close our specimens of Mr. Fairholt's illustrations to these volumes with the view of "Fair Kirklees," where Robin died, and near which he



was buried. The letter c marks the trees among which Robin Hood is popularly reported to have been interred. It is copied from Stukeley's *Itinerarium Curiosum*, and makes complete the series of illustrations, of all kinds, connected with Robin, which author and artist have conjoined to furnish us, in the present volumes.

We cannot take leave of them, beautiful as they are in typography and illustrations, without cordially wishing the editor that success which his enthusiastic labours deserve. They have been produced at his own



risk, in a manner creditable to his taste and feeling, and will claim a place in every library where ballad literature finds a shelf. The hearty old English feeling that breathes in them will recommend them to all readers; but the most fastidious book collector need feel no fear in introducing them to the place of honour, as their style of "getting up" is equal to any volumes of their kind. While we hail the good taste that induces a gentleman thus to expend his time and money, and look for other followers of such good examples, we hope the lovers of our old popular literature will second his effort, by securing these volumes for their shelves.

F. W.

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### APPEALS FOR RESTORATIONS OF BUILDINGS, ETC.

In consequence of the dilapidated state of Kilpeck church, Herefordshire (one of the most interesting examples of Norman architecture remaining in this country), and the wish felt by many of its admirers that so remarkable a specimen of architecture should not fall into utter ruin, a committee was formed last year for its restoration, and the following persons were members of it:—the very Rev. the Dean of Hereford, chairman; Robert Biddulph Phillips, Esq.; Rev. E. L. Davies, incumbent of Kilpeck; Rev. William Hassall, vicar of Much Dewchurch; Rev. John Jebb, rector of Peterstow; Rev. T. T. Lewis, vicar of Bridstow; Rev. Watson Thornton, rector of Llanwarne. As the supposed cost of carrying his designs into execution could not be less than £600, and as the sums placed at their disposal do not as yet amount to £250, they are obliged to appeal to the taste, zeal, and munificence of the lovers and admirers of early church architecture, to enable them to complete the work.

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The old church of Llandanwg (Landannog), in Monmouthshire, three miles from Harlech, is chiefly remarkable for the curiously painted ceiling, of perpendicular character, which is rapidly fading from exposure to damp, the church having been deserted for a less exposed situation; and a new chapel (of the worst taste of modern Gothic), built at Harlech, about three years ago. As yet the decay in the old church is limited to a door broken, a wooden window frame ditto, and the slates from much of the roof, particularly near the paintings. As yet no woodwork of the roof has given way, so that a few pounds will put this valuable remnant of medieval taste in a state to last till a better feeling shall arise in Wales than is unhappily prevalent there at present. The living is worth about £100, which, although magnificent for a Welsh rectory, does not allow its possessor to spend much in gratifying his religious or æsthetic feelings. It is therefore suggested that a subscription of a few shillings would, as the reverend and worthy rector states, be necessary to enable him to begin this good work. There are no gentry in the neighbourhood, save one fox-hunting Celt, who has shewn his desire to preserve the carved work of the church by robbing it, and placing it in his own house.

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British Archaeological Association.

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AUGUST 1847.

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MURAL PAINTINGS RECENTLY DISCOVERED  
AT SHORWELL, ISLE OF WIGHT, AND  
GREAT WALTHAM, ESSEX.

WE are indebted to our corresponding members, Messrs. Dennett and J. A. Barton, of the Isle of Wight, for the communication of notes and drawings of the interesting distemper paintings discovered at Shorwell in April last. The first-named gentleman gave us the earliest information of the fact; the latter added copious notes of the discovery, and accompanied them with a faithful copy of one of the paintings, traced and coloured from the original, and from which the accompanying plate has been engraved on a reduced scale. The original painting measures eleven feet in width, and six and a half in height. It was painted on the wall over the north door of the church; and upon the removal of the white-wash, which had coated it for centuries, it appeared, together with others, almost in its pristine freshness. Mr. Barton remarks: "By peculiarities of costume, they are clearly of the time of Richard II or Henry IV, perhaps somewhat earlier, the colours almost as fresh as the first hour they were laid on; so that, coupled with the peculiarly happy preservation of a large portion of the most important details, they offer an example of the state of art at that period, which is of great value and importance."

The painting which is here engraved, depicts the history of St. Christopher. In Caxton's edition of the *Golden Legend*, printed in 1483, and translated by him from Jacobus

de Voragine, we have the history of St. Christopher thus related: "Christofre was of the lygnage of the Cananees. And he was of a right grete stature, and had a terryble and ferdful chere and countenaunce; and he was xii. cubytes of lengthe." He was in the service of the king, but "it cam in his mynde that he wold seche the grettest prince that was in the world, and hym wold he serve and obeye." Accordingly, he travels until he comes to one sovereign who is renowned as the greatest in the world, and in his service he stays until "upon a tyme a mynstral song tofore hym a song in which he named ofte the devyll. And the kyng, which was a crysten man, whan he herd hym name the devyll, made anon the sign of the crosse in his vysage," which induces Christopher to ask the reason for such an act; and on learning that it is done to protect him from the devil, concludes that the devil is mightier far than he, and leaves him, saying: "I commend the to God, for I wyl goo seche hym for to be my lord and I his servaunt." In journeying over the desert he meets with a great company of knights, and one of them, "a knyght cruel and horrible," accosts him, and tells him he is the person he seeks: they journey on till they come to a cross, and the devil in sore affright leaves the direct road, and regains it by a roundabout way. This excites Christopher's curiosity, who at last obtains the true reason for the fear his companions evince; he then exclaims: "I have laboured in vain, and I will serve the no longer; goo thy waye thenne, for I wyl goo seche Ihu Criste." He travels into a desert and meets a hermit, who instructs him in Christianity, and ultimately places him beside a river where many perish, to bear over travellers harmless, because he is of gigantic stature and strength: "Thenne went Cristofer to this ryver; he made there his habitacle for hym, and bar a grete pool in his hand in stede of a staf, by which he susteyned hym in the water, and bare over all manner of peple wythout cessyng; and there he abode thus doying many dayes," until as he slept in his bed one night he heard the voice of a child calling him, "whiche prayed hym goodly to bere hym over the water; and thenne Christofre lyft up the childe on his sholdres, and toke his staffe and entred in to the ryver for to passe; and the water of the ryver aroos, and swellyd more and more, and the chyld was

heavy as lead; and alway as he went ferther the water encreased and grewe more, and the chyld more and more wexyd hevy, in so much that Christofre had grete anguyssse, and was aferd to be drowned. And when he had escaped with grete payne, and passyd the water and sette the chylde a-grounde, he sayd to the chyld: 'Chylde, thou hast put me in grete peryl, thou wayest alle moste as I had alle the world upon me; I myght bere no greter burden.' And the child answered: 'Crystofre, mervayle the nothyng, for thou hast not only born alle the worlde upon the, but thou hast born hym that created and made all the world upon thy sholdres. I am the Cryste, the kyng to whom thou servest in thys werke.'" And as token of the truth, he tells him that if he sets his staff in the earth by his house, it shall grow: "and when he aroos in the morn he fond his staff lyke a palmyer, beryng flours, leves, and dates." Christopher now travels to Lycia, and converts many by exhibiting this miracle, until the king condemns him to death; and after many torments, which are ineffectual, "he commaunded that he shold be bound to a strong stake, and that he shold be through shoten wyth arowes wyth xl. knyghtes archers; but none of the knyghtes myght attayne hym. For the arowes henge in th'ayer about nyghe hym wythout touchyng. Thenne the king wende he had be through shoten wyth the arowes of the knyghtes, and addressed hym for to goo to hym, and one of the arowes retorned sodenly fro the ayer, and smote hym in the eye and blynded hym." Christopher tells him he may recover his sight by mixing his blood with clay, and so anointing his eye therewith; which after the decapitation of the saint he does, and recovers to vindicate God and the martyr.

It will be seen that this monkish legend is faithfully depicted in the Shorwell painting, which is especially curious for this reason. Figures of Christopher are not uncommon, either painted on walls or on glass in churches.<sup>1</sup> It was a popular superstition, common to all Catholic coun-

<sup>1</sup> We may instance the painted glass in West Wickham church, Kent, and in All Saints, North-street, York, both engraved in Weale's "Quarterly papers on Architecture." A figure of St. Christopher is painted over the north door of Feering church, Essex, and in Croydon church, Surrey. It occurs on

a brass in Wyke church, Hants. A single continental example may be cited: on the wall of a house beside the principal gate of Treves (the Roman *Porta Nigra*), a similar colossal figure of the saint is painted. I have seen a finger-ring with the saint engraved on it.

tries, which induced people to believe that the day on which they should see a figure of the saint they should neither meet with a violent death, nor die without confession. Erasmus alludes to this general belief in his *Praise of Folly*; and it is not unlikely that the squire in Chaucer's *Canterbury Tales*, wore

“A Cristofre on his brest, of silver shene”

for the same reason. One of the earliest wood engravings known to exist, and which bears date 1423, was fabricated for a cheap sale, and contains the same promise of preservation from violent death in two Latin rhyming lines beneath it. All these various figures of the saint are constructed on one model, and have a certain conventional *pose* visible in them all. The name of Christopher (*Christophorus*) is derived from this carrying of Christ; and that of his friend the monk is given in some legends.

The left side of the picture, where the story begins, is the most defaced. The upper portion appears to represent the journey of Christopher in the desert or wilderness with his evil companions. Beneath, Christopher appears to be taking his leave of them; taking his stand by the cross, he lifts his right hand in a repellant manner, and with his left grasps the uprooted tree which he is to use in fording the dangerous stream. The cross behind him is elegant in design; and the figure of the Redeemer on its summit delicately and minutely executed. On a promontory above is placed a beacon; and nearer to the cross is seated a figure busily employed with his angle; his success is perfect, for he has caught a fish as large as himself. There is a noble defiance of perspective in this portion of the painting; for the tree beside this figure, and the ship before him, bear no proportion to his own size, or to each other. The grand central group represents a colossal figure of the saint, who is habited in a brown tunic, open in front from the waist downwards, and having loose sleeves lined with white. Over this is thrown a mantle lined with green, and having a pattern stencilled all over it. Around the saint's head is a twisted band of linen, similar to those placed on the head of Saracens in early heraldic sculpture. The infant Saviour is habited in a green dress, and bears a globe surmounted by a cross in the

left hand, the right being uplifted in benediction; from his mouth issue the words *Ego sum Alpha et ω*. On the other side of this group is a ship fully armed, with a man in the top-castle; a boat below, filled with men, is rowing to land. A group of fish are swimming around the feet of the saint, among which we may distinguish pike, turbot, and salmon. The monk who was the spiritual adviser of Christopher occupies the upper portion of the land on the right side of the picture. He is issuing from the door of his hermitage with a lanthorn in his hand, to assist St. Christopher through the darkness of the memorable night when he carried the Saviour over the waters. The little hermitage is clearly depicted, with the embanked trees beside it, the bell over the door, and the cross on the gable. At the bottom is St. Christopher stripped and bound to a tree: the body of the saint is not clearly defined, owing to the decay of the painting, but the heads of the arrows with which his body is filled appear on all sides. An archer on each side is shooting more. A flight of these arrows make their way upwards towards the king, who is looking on, with his sword-bearer beside him; and one of the arrows enters his eye and deprives him of sight, in accordance with the legendary story already related.

Mr. Barton adds: "This painting is a valuable and curious relic of the age in which it was executed, and I should not scruple to say, that its parallel does not exist anywhere in so perfect a state. Some injury it has experienced doubtless, but this has arisen from the action of the whitewash, which has faded and dimmed the colouring in parts; but as a whole, it is a perfect and beautiful relic of art. And yet this is far beneath the second painting, over the south door, which appears to me to be a work of great pretensions to art, and that of a decided and high character for the age of its production. It represents the Last Judgment; and in the portion exposed to view, there are a multitude of figures, proper to each subject, painted with great force of character and distinctness of design; and finished with a skill and care which bespeak no mean powers in the artist: there is much of that peculiar mixture of the grotesque and the terrible in parts of it, which is witnessed in so many of the productions of the past ages, and the colouring is very full and rich." Mr. Den-

nett describes the picture in a few words: "On one side, people are breaking from their coffins, and ascending by a circuitous road to heaven. On the other side, an angel, who guards this road, stops many and throws them head foremost to the bottom. The lower part is very much obliterated, so that no flames can be made out, but doubtless they had occupied this place."

It was the intention of Mr. Barton to complete drawings of this interesting picture, in a similar manner to that in which he had executed that of St. Christopher; but after an unavoidable absence of four days, owing to ill-health, the painting had been ruthlessly destroyed, and the wall plastered over. The only record of this interesting and curious mural picture, is the brief notice now given.<sup>1</sup> This rapid destruction of a valuable memento of early art cannot be too much deplored. It could only have resulted from an ignorance of its value. As materials for the history of painting in England during the Middle Ages, all these fragments of mural paintings are of much importance, and the desirableness of procuring copies of them when discovered cannot be too strongly enforced. It is not because they may appear fragmentary and perishable, or uncouth to an eye unaccustomed to their peculiarities, that they are to be condemned to destruction, as unworthy of notice. The persons employed to clean walls of whitewash are no competent authorities; nor does the experience of many clergymen enable them to pass a fair judgment. As links in the chain of our art-history, every fragment is of value; and in no instance should they be allowed to be wantonly destroyed until copies have been made, and records kept. The mental tastes of our forefathers, exerted on the holiest subjects, should be a sacred bequest not lightly treated by their descendants, much less irreverently destroyed!

In a different spirit, and with a feeling that offers a noble example to others, the Rev. J. H. Dyer, vicar of Great Waltham, near Chelmsford, Essex, on the discovery

<sup>1</sup> A similar subject — "The Last Judgment"—is painted over the chancel arch of St. Michael's church, Coventry. From the head dresses worn by the ladies, it would appear to have been executed in the reign of Henry

VI. It is carefully preserved, and has been judiciously restored in defective places, so that it is now one of the finest and most perfect mural paintings in any English church, and is a curious example of medieval art.

of distemper paintings in that church, immediately despatched a note to the editor of *The Times*, and invited an inspection of them. I obeyed the invitation, and visited the church the next day. But for such an announcement, the discovery would have been unknown, except in the immediate neighbourhood, and the paintings so unexpectedly discovered might have been again hidden from sight, or destroyed. The church was undergoing repair, and preparatory to colouring the walls, it was thought advisable to scrape them, and in so doing various remains of painting had been discovered; and a very perfect one over the arch which separates the nave from the chancel, and which is here engraved.



This painting occupies a space of about nine feet in height by fifteen in width. The figures are the size of life, and the principal one—the Redeemer—is of colossal proportions, and occupies the centre. He is seated on a rainbow, and is clothed in a red garment, having white under clothing. He is exhibiting the wounds by which he has gained our redemption; and angels above are hymning praises to the trumpet and lute. The sun and moon are above his head. On the right of the Saviour is a group of six crowned female figures; the foremost of which is regally attired, and has a nimbus round the head. This group is in a fair state of preservation, but that on the other side is not; it consists of the same number of male figures, in attitudes of adoration; and their costume and

the general style of the drawing appear to fix the date of the picture to the latter end of the fourteenth century. Various interpretations have been given to this subject, but the most probable one is that which considers it to represent the Redeemer, after his ascension, seated triumphantly in heaven, surrounded by saints and angels. It is painted in distemper, in flat tints, with bold black outlines, and is situated immediately over the place where the rood-loft formerly stood; and a staircase leading to it, with an opening above, still exists in the wall to the left of the picture. Beneath the carved beam are traces, in the angles formed by the chancel-arch, of other figures. On the left a draped figure holds scales. This may have represented St. Michael weighing souls. On the right another figure rides on a white horse. Fragments of other figures are visible in various parts of the church, as well as symbols of the evangelists, and inscriptions; and where these do not occur, the walls have been painted with a deep tint of a chocolate colour, upon which flowers and stars have been stencilled.

In a similar way the church of Shorwell had been entirely covered with painting. Mr. Barton says: "The cleaning of accumulated coats of whitewash from the columns and arches of the nave and aisles, made it apparent that they had once been painted with gay and brilliant colours; the shafts being of a rich red tint, and the capitals of an amber hue, whilst the arches had been outlined or traced as it were with the same colours, and doubtless the roof had originally been adorned in the same manner. The windows, with their tracery and every vacant space, had been filled with beautiful and well executed designs; most of which, I have every reason to believe, had been executed in that mode which has of late years been named *stencilling*. 'There is nothing new under the sun'; an example of this work will be seen on the mantle of St. Christopher, and is a curious corroboration of the old proverb."

Medieval authors frequently allude to the decoration of halls and palaces with similar mural paintings; and in Barclay's eclogue of *The Cytezen and Uplondyshman*, supposed by Warton to have been written about the year 1514, is the following curious and detailed notice of one formerly existing on the walls of Ely cathedral, and which



represented the Nativity, and the adoration of the Magi. One of the characters, named Faustus, says :

“ I sawe them myselfe well paynted on the wall,  
Late gasynge upon our chyrche cathedrall ;  
I sawe grete wethers in pyecture, and small lambes,  
Dauncynge, some slepyng, some sowkyng of theyr dammes ;  
And some on the grounde me semed lyenge styll,  
Than sawe I horsemen, at pendant of an hyll ;  
And the thre kynges with all theyr company,  
Theyr crownes glywerynge, bryght and oryently,  
With theyr presentes and gyftes mystycall ;  
All this behelde I in pyecture on the wall.”

Which his companion Amyntas thus corroborates :

“ Lately myselfe to se that pyecture was,  
I sawe the manger, I sawe the ox and asse,  
I well remembred the people in my mynde,  
Me thynke yet I se the blacke faecs of Ynde.  
Me thynke yet I se the herdes and the kynges,  
And in what maner were ordred theyr offrynges.”

Paintings in distemper on the walls of churches, representing the same subject, were not uncommon; and in Smith's *Antiquities of Westminster*, may be seen copies of one formerly existing in St. Stephen's chapel there. The adoration of the Magi is painted on the walls of the Guesten Hall, adjoining Worcester cathedral, and is apparently a work of the fourteenth century. So many of our old churches exhibit fragments of similar paintings, of which many are yet hidden beneath whitewash, that this species of church decoration appears to have been universal before the reformation.

F. W. FAIRHOLT.



## ROMAN REMAINS DISCOVERED ON HOD HILL, NEAR BLANDFORD, DORSET.

MR. DURDEN has very obligingly submitted to the Association drawings of numerous Roman weapons, fibulæ, buckles, and other objects, discovered by him some few years since in an encampment on Hod-hill. At all times such remains, when accompanied by evidence to authenticate their discovery, are valuable. But this collection derives importance from circumstances which enable us to refer it to a particular period,—an advantage of the first utility to the antiquary, who, from the absence of connecting facts, is often compelled to hesitate in appropriating to a period or people the works of ancient art brought before him. The forms and character of many objects are often handed down from generation to generation, and transmitted from one people to another. Thus, in Etruscan works of art we recognize the prototypes of the Roman, and in many instances there is a close analogy between them and the Grecian. It is by attention to shades of difference in form, to the materials, and to comparison with other objects bearing a marked distinctive character, that we are enabled to speak with decision and certainty. For instance, there has been hitherto much difficulty in discriminating between Roman and other ancient weapons, found throughout this country. It was the custom of the Saxons to bury weapons with their dead. We are, in consequence, in possession of a vast number of types from specimens procured from their graves. The Romans did not include the interment of arms among their customs and practices connected with sepulture; and when specimens are met with in excavations on the sites of Roman towns and stations, we cannot identify them as Roman, because in most cases the Saxons occupied the localities subsequently, and thus we usually find mixed together both Roman and Saxon remains.

Among the various antiquities found on Hod-hill, there are none which can be referred to a Celtic, British, or

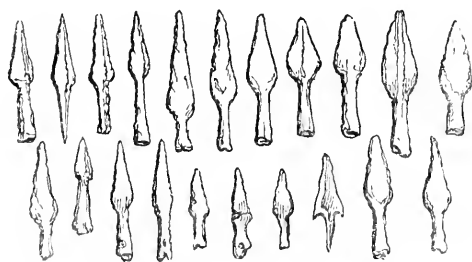
Saxon origin; and their date as Roman seems clearly fixed by the aid of coins, the value of which, in marking the period of the deposit, is here strikingly shewn. They extend only from Augustus to Claudius, those of Claudius being in a better state of preservation, as well as more numerous, than those of the preceding emperors. Mr. Durden states that no coins of a later date were discovered.

It is therefore most probable that these remains may with certainty be referred to the time of the invasion of Britain by Claudius, the hill having been occupied as a temporary encampment by the Roman soldiers.

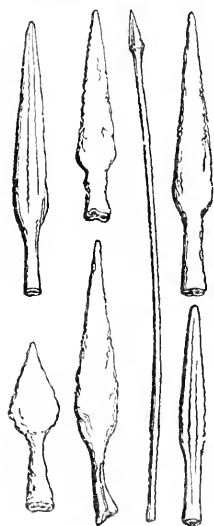
The following notice of the locality is taken from the *Barrow Diggers*,<sup>1</sup> page 106: "The author cannot refrain from briefly describing the earthen works on Hod-hill, which stands alone, majestically grand, in the parishes of Stourpaine and Hanford, near Blandford. This remarkable hill is often enveloped in clouds, and the misty indistinctness of the horizon; and often it is seen overlooking the surrounding country, far and wide, and towering high above the hills, the plain, and the valley beneath it. On its summit is a fine and extensive British camp, containing within it the vestige of a small Roman work. The more ancient one of the Britons consists of a double agger and fosse, the outer rampart being in form of a semicircle. On the north and south, where it is almost inaccessible, the agger is high, and the fosse is deep. On the east and west, where the hill is not so steep, they are low and shallow in proportion. On the inside, at the base of the inner agger, there are several swallow pits adjoining each other. The camp has five entrances; two on the east, one on the west, one on the north, and one on the south. In the area, which extends over several acres, there are many circular depressions in the soil, surrounded by shallow trenches. They are twelve or fifteen feet in diameter, and were undoubtedly the places where the ancient Britons pitched their tents, or settled their rude habitations. Although they are scattered about the area of the British camp, yet they are more numerous between the front of the Roman camp and the outer agger of the British works, than on any other part of the hill. Inside of one of these shallow pits, Mr. H. Durden, having excavated four feet below the

<sup>1</sup> London and Blandford, small 4to. 1839.

surface of the turf, discovered two circular perforated stones, with flat sides, carefully deposited under an immense number of flints.<sup>1</sup> The material of which these stones consist is a fine sand-stone, and far too friable in its nature for grinding corn. From the circumstance of the holes in each of them being of the same dimensions, it is not unlikely that they were used together. The earthen works in the eastern angle of the British camp, were undoubtedly occupied by the Romans; for they are totally different from the huge and extensive ramparts of the Britons that surround them. It is evident, that after the former had possessed themselves of the original encampment, they took advantage of the works which had been previously thrown up by the Britons, and traced out their camp in the figure of a parallelogram, thereby saving themselves the labour of rearing fresh ramparts on two sides of their own entrenchments; for the terminations of the Roman lines are blended with the ancient British agger, the curve of which appears to have been somewhat straitened. The ramparts on either side of the two entrances are four feet deep, and minutely correspond with each other. Before each of these entrances is a deep cavity, not unlike an oblong pond-barrow. Within the area of the Roman camp, while some labourers were delving for stones, they found two or three fragments of querns, formed from compact green sand-stone; twelve or thirteen spear-heads, of all sorts, shapes, and sizes;



Javelin and Spear Heads in iron  $\frac{1}{4}$  of actual size.

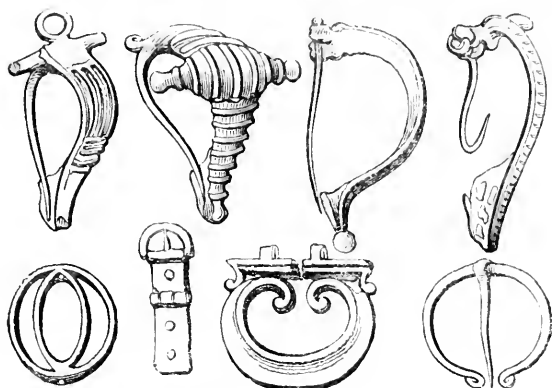


Spear Heads in iron  $\frac{1}{4}$  of actual size.

a fibula with a tongue to it; two pair of tweezers; iron and

<sup>1</sup> The larger of these is  $15\frac{1}{2}$  inches in diameter, and  $5\frac{1}{2}$  inches in depth.

brass rings, from one inch to four inches and a half in diameter; nails; iron and brass buckles, and a medal of



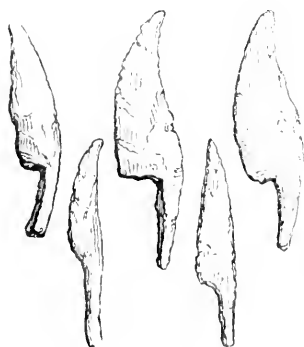
Fibulae etc., half the natural size.

one of the Cæsars. The Roman relics of antiquity are in the cabinet of Mr. H. Durden."

The above is the only account that has been published of this discovery. We proceed to give further examples of the various objects from the drawings supplied by Mr. Durden, which amount to several hundred, and regret we cannot give the entire collection. We must for the present content ourselves with a selection, and with recommending that casts and drawings, the size of the originals, be procured for the local as well as for the British Museum.

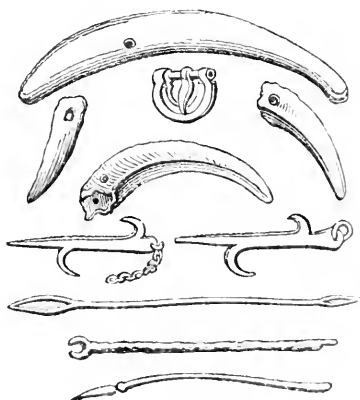
Cut No. 1 below shews some varieties of knives. Simi-

No. 1

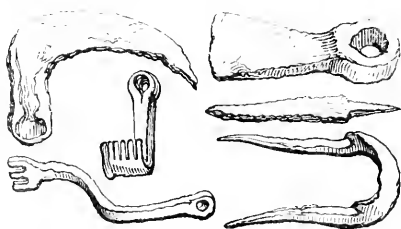


Knives in iron  $\frac{1}{2}$  the actual size.

No. 2

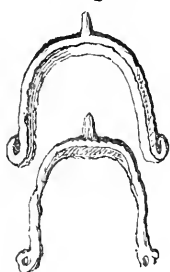


lar examples have been found in London, and at other places, in the Roman level. No. 2 represents bone implements, and articles in iron, used probably for domestic purposes; the hooks may belong to steelyards; the boar's tusk in the centre has been mounted for suspension on the person. Mr. Rolfe possesses a similar specimen, with the metal-mounting quite perfect. The adjoining group includes two keys and workmen's tools.



$\frac{1}{4}$  the actual size.

The spurs shewn in the



next sketches are rare examples, and resemble the Norman prick-spurs, of which we have several varieties in private collections. Had not these been discovered with objects undoubtedly Roman, they would have been pronounced Norman.

The miscellaneous assortment which closes our selection, includes tweezers,

rings, etc.

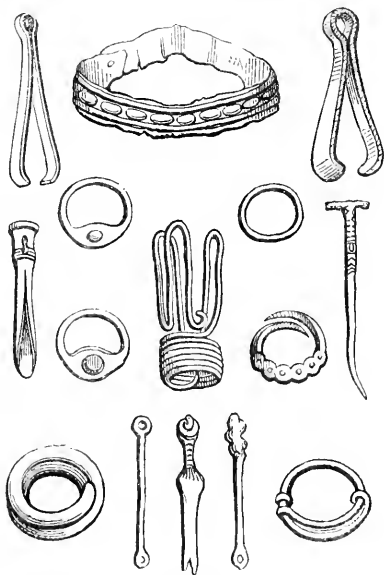
The coins discovered on Hod Hill, thirteen in number, are of Augustus, Agrippa, Tiberius, Germanicus, Nero and Drusus, and Caligula; and are as follows:—

*Augustus.*—Two specimens in second brass. Reverse, ROM. ET. AVG.—S. C.—An altar.

*Agrippa.*—One, in second brass. Reverse, Neptune standing.—S. C.

*Tiberius.*—A denarius. Reverse, PONTIF. MAXIM. Jupiter seated.

*Germanicus.*—One, in second brass. Obverse, GERMANICVS CAESAR. Germanicus in a quadriga. Reverse, SIGNIS. RECEPT. DEVICTIS.



$\frac{1}{3}$  natural size.

GERM. S. C. A military figure extending the right hand upwards, and holding in the left a sceptre surmounted by an eagle.

*Nero and Drusus.*—Two, in second brass. Obverse, NERO. ET DRVSVS CAESARES. The two Cæsars on horseback. Reverse, C. CAESAR. AVG. GERMANICVS. PON. M. TR. POT.—S. C.

*Caligula.*—Two specimens in second brass. Reverse, VESTA.—S. C. A sedent female figure holding a patera.

*Claudius.*—Two, in large brass. Reverse, SPES. AVGVSTA.—S. C. Figure of Hope.

One, also in large brass. Reverse, EX. S. C. OB CIVES SERVATOS, within a wreath.

One, in second brass. Reverse, S. C. Figure of Pallas.

C. ROACH SMITH.

## NOTES RELATING TO ARCHITECTURE AND BUILDING, FROM MEDIEVAL MSS.

It was my intention to collect together under this title a few notes from medieval manuscripts, illustrative of the arts of building and architecture among our forefathers, chiefly with the object of shewing how necessary it is that those who would thoroughly understand the state of art and science in past times should make an extensive study of the literature of the age. That study is now rendered far more easy than it was, by the number of publications of old writings which have issued from the press during the last few years, and by the numerous helps which are now within the reach of all. In writings of a miscellaneous kind we often find precious scraps of information which explain at once circumstances that have, without them, elicited the vain conjectures of a succession of modern writers.

At present, circumstances have hindered me from putting my intention fully into effect; and I therefore confine myself to pointing out two rather curious passages from the

writings of Alexander Neckam, one of our most popular early scientific and educational writers, who was born in 1157, and died in 1217.

In a vocabulary compiled by this writer for the purpose of teaching Latin to young scholars, published under the title of *Summa Alexandri Neckam de Nominibus utensilium* (of which there is an imperfect copy in the British Museum, MS. Cotton. Titus D.XX), Neckam describes, in orderly arrangement, all the different articles which came under common observation, for the purpose of giving their Latin names, which are often explained by an interlinear gloss in Anglo-Norman. In one part he gives a brief account of the process of constructing an Anglo-Norman castle, which I think will be considered as possessing some curiosity. He says:

chastel                      estre aparaylé  
 “ Si castrum decenter construi debeat, duplici fossa cingatur, situm  
    mote  
 loci muniatur natura, ut mota sibi super nativam rupem sedem debitam  
    auxilium det                      la pesentime  
 sortiatur, vel naturæ defectui artis succurrat beneficium, ut moles muralis  
    eiment                      altum                      vel exurgat.  
 ex cemento et lapidibus constructa in arduum opus excreseat.  
    molem                      haye                      peux                      runchis  
 “ Super hanc erigatur sepes horrida, palis quadrangulatis et vepribus  
    bayl                      larges  
 pungentibus bene sit armata. Postmodum vallum amplis gaudeat inter-  
 spaces                      veyns  
 stitiis, fundamentum muri venis terræ maritetur. Muri etiam super-  
 aparisauns                      apoyés                      plane  
 eminentes columnis exterius apodientur. Superficies autem muri trullæ  
    maszun                      karneus  
 æqualitatem et cementarii operam representet. Cancelli debitis distin-  
    brestasches                      karneus  
 guantur proportionibus. Propugnacula et pinnæ turrim in eminenti loco  
 positam                      cleyes                      peres  
 sitam muniant, nec desint crates sustinentes molares ejiciendos.”

Neckam goes on to describe how the castle is to be stored with provisions and arms, and how it is to be put in a posture of defence, in case of threatened attack.

We have no perfect castles of the period to which this description belongs, and I think that it contains information which may help to set at rest one or two disputed questions relating to military architecture.

In another and much larger work of Neckam's, a kind



of Encyclopediæ treatise *De naturis Rerum*, of which there is a fine manuscript in the British Museum (MS. Reg. 12, G. xi, fol. 79, v<sup>o</sup>), we have a chapter (cap. clxxij) *De Ædificiis*, on buildings, in which he says:

“Nunc ariæ facies æquatur chelindro, nunc inæqualitas superficiei ariete crebro vincitur, nunc palis in viscera terræ missis soliditas fundamenti exploratur. Surgit et erigitur altitudo muri ex cemento et lapidibus constructi secundum legem amissis et perpendiculi. Debet se superficiei muri æqualitas levigaturæ et perpolitioni trullæ cementariæ. Sciendum est autem quod nulli parietes etiam ex asseribus ligneis constructi faciunt lineas æquidistantes. Est enim quod parietes lignei ita proportionaliter constructi ut non majoris spissitudinis sunt in imo quam in summo, tamen superficies non erunt æquidistantes. Oportet namque necessario ut quanto amplius parietes a terra surgunt, tanto major distantia inter ipsos reperitur. Cum enim omne ponderosum naturaliter tendat ad centrum, intellige parietes ad centrum terræ tendere, et reperiēs ipsos parietes angulariter sibi sociari. Videsne igitur quonammodo radii ex modiollo ligæe procedentes majori et minori distantia se jungantur usque dum rotæ ipsi maritentur. Sic et parietes eleuantur, cœli convexa respicientes. Superponitur tectum et tingnis et laquearibus obnoxium. Quid de cælaturis et picturis dicam, nisi quia stultitiam patiuntur opes.”

We have here the process of building a house, as we had before that of building a castle, and it is equally interesting in its details. But by far the most remarkable circumstance connected with it, is the reason given for making the walls lean outwardly; namely, because, *since every heavy body tends to a centre*, they ought to represent the radii of the earth. This principle, *that every heavy body tends to a centre*, is spoken of as one known to every body. We have thus revealed to us the remarkable fact, that the doctrine of gravitation was known to Englishmen of science full five hundred years before it is considered to have been discovered by Newton.

THOMAS WRIGHT.



## ON AN ENAMELLED PLATE OF THE TWELFTH CENTURY.

IN THE POSSESSION OF THE REV. HENRY CROWE.

THOUGH doubtless to the majority of our readers, the various branches of the art of enamelling may be familiar, a few observations in explanation of the accompanying plate, and of an ark which was also exhibited to the Association, may not be thought superfluous.

The species of enamelling, which characterises both examples, is that which French antiquaries have designated "*champ-levé*", a technical expression intended to convey that the field or ground is first prepared by tooling out the metal, leaving slender lines to define the out-

line and chief features of the design. The cavities thus made are filled with enamel, and the metal left visible is then gilt and burnished.

The best works of this nature were executed in the twelfth and thirteenth centuries; to which latter period may be attributed the ark from my own collection. The subject upon it (that of the martyrdom of St. Thomas of Canterbury) was a very favourite one; and I am aware of the existence of three, in addition to the present, in England. One is, or was, in Hereford cathedral; one is in the possession of the Society of Antiquaries; and another is in the collection of Ralph Bernal, esq., M.P. But each differs from the rest in some peculiarity:—in one, the four assassins are beheld; in another, but two; while mine, though it agrees in number with that at Hereford, differs in the arrangement. I may add, that the titles applied to these boxes, in addition to that by which I have already characterized them, vary either according to the supposed purpose to which such have been applied,—to their form,—or to their place of manufacture. Thus they are severally called chrismatories, shrines, chasses, coffers, bahuts de Limoges, etc.

The plate, which I am enabled to exhibit through the kindness of its possessor the Rev. Henry Crowe, I will next proceed to notice. Not inferior in historical interest to the object just described, it may safely be presumed to date back a century earlier. It has evidently been made to fold, and yet without something more than at present exists, this would be impossible. I therefore would venture to suggest, that the two pieces have been embedded in a cloth of velvet, embroidered linen, or similar material, the pieces situated at such a distance from each other, as to allow of one folding over; and this opinion is strengthened not only by the punctures entirely round the fabric, but by the perforations at the division not being placed opposite each other, as they would have been if intended to have been subservient to a rivet. Thus it would appear to me to have served the double purpose of diptych and alms-dish. But so various have been the kinds of diptych, that in explanation of my meaning it may not be unnecessary to quote from the *Hierurgia* of Dr. Rock.—

“Those holy prelates whose habitual exercise of every

gospel virtue whilst living, had acquired for them the reputation of heroic sanctity, and induced a well-founded belief of their being admitted by the gates of death to the joys of heaven, received as a public testimony of religious reverence towards their memory the honour of being enumerated after their decease in diptychs appropriated to that exclusive purpose. Such an inscription was equivalent to the present ceremony of canonization."

The inscription upon the plate before you, which is in hexameter and pentameter verse, is in perfect unison with the quotation. It has been thus rendered by Mr. W. Harry Rogers:

"His art was before gold and gems. He, Henry, before all as an inventor gives, while living, presents in brass to God. His life places *him* (who is equal to the Muses in intelligence, and before Marcus in oratory) on a level with the saints in fame. As a servant sent before, he fashions gifts acceptable to God. May an angel after the gifts snatch the giver to heaven! Yet should it not accelerate or excite thy grief, O England, for him to whom peace, war, activity, and rest, are alike."

There now remain to be considered two important questions,—the place of manufacture, and the identity of the person represented. Though we may judge from the inscription that the latter was an Englishman, I should judge the object itself to be a work of Limoges, for, in spite of the Anglo-Saxons having been so eminent for works of enamel, that such were known under the denomination of *Opus Anglicanum*, I am not aware of its practice in England after the period of the Conquest. Even towards the end of the thirteenth century, master John of Limoges was employed to construct the tomb and recumbent effigy of Walter de Merton, bishop of Rochester.

Should the subject refer, as I have every reason to believe it does, to Henry de Blois, bishop of Winchester, grandson of William the Conqueror, he might have introduced, if not the fabrication, the appreciation of such works, with which he must have been acquainted, both from his residence at Cluny in the early part of his life, and from his enthusiastic attachment to the arts. To this statesman, scholar, and warrior, may well apply the eulogium contained throughout the inscription.

A contemporary writer and fellow-bishop of his, Giraldus Cambrensis, enlarges in the highest strain, not only upon his talents, birth, and power, but also upon his piety, regularity, and episcopal zeal. Speaking of the works which he constructed for the benefit of his see, he says, that besides building numerous castles, he made vast lakes, and constructed aqueducts, that were in the beginning considered impracticable, and that he collected all the most rare and wonderful productions of nature. He likewise improved the fabric of his cathedral, "*and in particular he collected together the remains of the illustrious personages, who had been there interred, into mortuary chests, which he disposed in the most honourable manner round the sanctuary.*"

Probably, the object which in the plate the bishop is represented carrying, may be one of these chests.

GEORGE ISAACS.

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## ON THE GENERAL SIZE OF STONES IN NORMAN ARCHITECTURE.

AN architect of the present day may make a design which may be an accurate imitation of the ancient Norman buildings, but it will be in vain that he has had recourse to the finest models, and paid attention to the most correct details of each separate moulding, ornament, etc., if he has neglected to give his builder strict injunctions as to the *size* of the blocks of stone that are employed. The improvements in modern masonry have enabled us to introduce larger blocks of stones than were used by the Normans; and the effect of this (even if it be allowed to be an improvement) is, that any person, though he may be a stranger to the rules of architecture, will at once feel that the building looks modern.

I have myself found this to be the case in a chapel for which I gave a design in my own neighbourhood. During

my absence the mason selected his finest blocks of stone, and instead of making each zig-zag of the arches a separate stone, four or five large ones have been used, by which the eye is at once convinced that it is not correctly *ancient* Norman, though the reason perhaps few would discover.

The south transept of Norwich cathedral has lately been repaired, and it is very well executed; but the depth of the stones being about seventeen or eighteen inches (nearly double the size of those of the old Norman buildings), the new work has a modern appearance.

I subjoin a list of the size of the stones which I have measured in many buildings, as it may better impress upon the memory a subject which I think is one of considerable architectural importance. In all the following buildings, the stones are regularly placed in horizontal courses, although each course varies in depth from six and a half to nine inches, but a very few may occasionally be found an inch more or less.

The general size of the stones in Norwich cathedral are:—

1. At the west end of the nave, from  $6\frac{1}{2}$  to 9 inches deep.
2. The upper part of the transept about 8 inches.
3. The centre tower (the upper part), 7 or 8 inches.<sup>1</sup>
4. St. Luke's chapel,  $6\frac{1}{2}$  to 8 inches; average,  $7\frac{3}{4}$ .
5. The dormitory (near the cathedral), from 6 to 7 inches; a very few,  $7\frac{1}{2}$  or 8 inches.
6. Norwich castle, about 7 or 8 inches.<sup>2</sup>
7. The buttresses to Castle Acre, 6 to  $7\frac{1}{2}$  or 8 inches.
8. Entrance gateway to ditto,  $6\frac{1}{2}$  to  $7\frac{1}{4}$  inches; a few 9 inches.
9. Castle Acre Priory. The nave at the west end,  $7\frac{1}{3}$  to 9 inches.
10. Ditto. Centre tower,  $8\frac{1}{2}$  to 9 inches.
11. St. Edmund's Bury. The Norman gateway, 7 to 9 inches.
12. Ditto. The Norman building in the Market-place, 7 to  $8\frac{1}{2}$  inches.

The depth of the stones at Colchester Castle vary from six to eight and a half inches; those of St. Botolph's Priory, from five to eight inches.

J. ADEY REPTON.

<sup>1</sup> The lower part of the tower was repaired more than fifty years ago with larger stones. has lately been repaired in regular joints, each stone being 8 inches deep, which is not the case in the ancient

<sup>2</sup> The lower part of the south side Norman work.

## EARLY ENGLISH ARTISTICAL RECEIPTS.

THE attention which has been latterly paid to medieval art in all its branches, has given a new interest to the numerous receipts for mixing colours, etc., which are found scattered through old manuscripts. The following short collection in English, from a manuscript of the fifteenth century, in the library of William Ormsby Gore, esq., M.P. at Porkington, may not perhaps be unacceptable to the readers of the *Journal* of the British Archæological Association:—

Here begynnythe the crafte of lymnyng of bokys. Who so kane wyesly considere the nature of his colours, and kyndely make hys commixtions with naturalle proporcions and mentale indagacions, connectynge fro dyvers recepcions by resone of theyre naturys, he schalle make curius colourys, etc.

To temper vermelone to wryte therewith. Grynde vermelone one a stone with newe glayre, and put a lytylle of the 3olke of ane ay thereto, and so wryte therewith. And if thou wylle temper hit to floryche with bokys, take and grynde hit smalle, and temper hyt with gum water.

To temper asure. Grynd hit one a stone, the thyrdyndele of gume and twyse so myche of water.

To temper roset. Grynd hit one a stone, with as myche gume and also myche water as of rosytt.

To temper ceruse. Grynd hit one a stone with water and gume.

To temper rede lede. Medylle hyt wyth gleyre of ane egge, and temper hit in a schelle with thy fyngere.

To make grene coloure. Take the juce of wortys and vertgrese, and medylle heme welle togedyre, and thou schalt have a good grene.

To temper turnesole. Wete hit in watere of gume, and chaufe hit in thy houl.

A false asure and dede. Take ceruse and rosyne, and medylle heme togedyre.

To make asure to schyne bry3t. Take byralle, and grynd hit with gleyre, and glase above with a penselle.

For an incarnacione. Take sable and saffrone and rede lede, and medylle heme welle togedyre, etc.

To make a eyse to gyld unburned gold one bokys. Take chalke

and a lytylle saffrone and gleyre, and grynd hem togedyre a longe tyme one a stone, tylle hit be somdele tacheunge, and thane put hit into ane horne. And if hit be nede, alay hit with water, and so worke therewith.

Also take bule and ceruse, and gleyre and saffrone, or the same manere take the scrapyng of ymages that be olde.

To temper asure fyne. Take asure, and put hit in a horne, and put thereto gume and watere, halfe one, halfe othere, more or lesse if hit be nede, and take a lytylle styke, and stampe hem welle togedyre to hit be evene medelyd, and thane wryte therewith.

Also, yf thou temper asure in a schelle, put a lytylle asure into a schelle, and gume watere, and rub hit faste togedyre with thyne fyngere, and then worche hit as thou wolt with a penselle.

Iff vermelone be blake and bade, grynde hit welle one a stone alle drye, and thane put hit into a pece of sylver, and wasche hit welle with clene water ii. or iii. tyme, and thane poure owte the water therefro, and make a pytt in a clene chalke stone, and cast in that pytt alle thy vermelone, and let hit stonde so a whyle to hit be rede, and thane grynd hit eft sone one a stone, and thane ley hit abrode one a skyne of parchement to dry in the sonne; and whene thou wylle temper hit to wryte with, take the rynde of a walnot tre, and schere hit smalle in the gleyre of egges, and let hit stond so a whyle, and then temper therewith thy vermelone withowte ony more gryndunge.

To temper rosette. Put hit into a schelle with gleyre that is newe made thereto, tylle hit be welle y-scorpyd, and thenne amenge hit with thy fyngere, and so worche therewith.

To make a false asure. Take a lytylle asure and a lytylle seruse, and grynd hem togedyre with gume and watere, and temper hit uppe in a schelle.

To make a false roset. Do as thou dyd with the asure in alle wyse.

To make seruse. Take seruse gume and water, and grynd hem togedyre, and temper hit uppe in a schelle, and wryte therewith whyelle that hit is new.

To temper a good grene. Take good vertgrese and a lytelle argule and saffrone, and grynd heme welle togedyre with wyne or with venegre, or ale, or the juce of a appulle, tylle hit be grene y-noze; and if hit be to derke, take more saffrone; and iff hit be to zelowe, take more vertegrese; and put hit in a schelle, and wryte there with.

To temper rede lede. Do rede lede into a schelle, and put newe gleyre thereto, and temper hit with thy fyngere, and worche hit.

To temper turnesole. Lay a lytelle pece in thyne hond, and put thereto newe gleyre, and temper hit oft in the pawme of thyne hond, and wrynge hit into a schelle, and so worche therewith.



To make a fyne blake. Take a clene pece of brasse, or a basyne, and hold hit over a brynyng candelle of roseyne, to the fyre have congeyld blacke on the brasse or one the basyne, and whene there is noȝe there one, ley hit downe to hit be cold, and thane wyppen hit of with a fethyre opone a clene stone, and grynd hit with gume and water; than put hit in a schelle, and worche hit. Also, thou mayste wete thy basyn with good ale, or thy pece of brasse, and hold hit overe the candelle, and do as thou dydyste ere; thane thou schalt have fyne blacke.

To temper oekere. Grynd hit with gume and water, and if thou wylle do a lytyll whyte thereto, do hit in a schelle, and worche hit.

To visage coloure. Take fyne blake and saffrone, and grynd hit togedyre, and putt hit into a schelle, and worche therewith.

To make ane incarnacione. Take whyte and a lytelle rede, and temper heme togedyre, and worche hit so.

To temper brasylle good to newe with. Schave thy brasylle smalle into a clene veselle, and do gleyre thereto, and so let hit stepe longe tyme togedyre, and when hit is stept y-noȝe, worche therewith.

To make gume. Take the whyte of xx. egges, and make clere gleyre of heme, and thane take a bladder of a beste that is newe slayne, and put therein thy gleyre, and knyghte faste the bladdere, and honge hit in the sone or overe the fyre in the smoke xl. days, and thane hast thou good gume for alle inckys.

Asure in another manere. Take stronge venegre, and wasshe thyne assure therewith ii. or iii. tymes, as longe as thou fyndys ony fylthe above the venegre; and whanne thou fyndys thyne assure alle blewe y-noȝe, powre owte the venegre clene, and if the assure be alle grete of grayne, temper hit with the water of gume, and the lengere hit stondeth y-temperid the better hit wol be.

Grene for bokys. Grynde welle and ore i. li. of vertgrese on a stone, and put thereto a chylde of saffrone in the gryndyng thereof, or more and hit nede, to thou se hit be grene y-noȝe, and thane temper hit uppe with the juce of a rotyne appyll strayned thorowe a clene clothe, and let hit stond so ii. days in an horne withowte ony straynyng; and whane thou wolte worche therewith, take of the clereste that hovyȝte above, and there thou schalt fynd a goode grene for alle maner thynges; and medelle the juce of the appulle with a lytelle gume watere.

To make tornesole in another manere. Take gume watere, and put hit into a schelle of an oystere; than take a pece of tornesole, and ley hit in the water of gume, and let hit ly a whyle therein, and theune wrynge hit throȝe a clothe to thou se the water be welle colowryd, and than florych bokys therewith that have rede letterys.

To make brasyle to flouryche letterys, or to reule with bokys. Take

braysyle, and scrape hit smale with a knyfe, and putt thereto a lytelle gleyre and a lytelle powder of alome glasse, and let hit stond so alle a day, and thane streyne the juce therefro throze a lynnene clothe, and rule bokys therwȳth.

To temper seruse. Grynd hit smalle one a stone with gume water, and so worche therewith.

Iff thou wylt preve asure bice, if hit be good or badde, take a penselle or a penne, and drawe smale rulyes on blew letteris with the seruse, and if thi seruse be not clere and bryzte, and wyte, but bade and dede, than is the asure bice not good ne fyne.

How thou schalte make cenopere. Take v. galonis of old wine, and do sethe hit overe the fyre to hit be clere and welle i-stomyd, and than let hit kele to hit be lewke warme, and than take i. li. lake and breke hit small, and serse hit into powdere, and put that powdere into the wyne by lytelle and lytelle, and alwey sterre hit welle, and than eftsone set hit one the fyre to hit boyle, and than strayn hit throze a bagge of canvas, so that alle the drastys byleve thereine; and thane eftsone set hit on the fyre to hit boyle, and in the boylunge put therein iii. unce of alome glasse made into powdere, and alwey sterre hit, and whane hit hathe sodyne awhyle, take hit fro the fyre, and thane take i. unce and i. li. of alome glas molte into clere watere, and sprynge of that watere alle abowte, and that schalle gadere alle thy matere togedyre, and than streyne hit throze a smale bagge of lynnene clothe, and of the substance that levythe in the bagge after the straynyng make smalle ballys thereof, as hit were hasylle nottes, and let hem dry withowte ony some or wynd; and than take i. li. of turpentine, and i. li. of frankencens, and melte hem togedyre, and put thereto oyle of lynesede, as myche as nedythe. And thus thou schalt asay iff hit be welle molte togedyre: take a drop or ii. of clere watere, and sprynge hit thereine, and than take a lytelle thereof bytwene thy fyngyrs, and if hit be holdyng togedere as gume wex, than hit is good and fyne, and if it do not so, put thereto more oyle to hit be holdyng as wex, and than let hit kele, for hit is made welle.

To make *aurum misticum*. Take a vyele of glas, and lute hit welle, or elles a longe erthyne potte, and take i. li. of salle armoniac, i. li. of sulphere, i. li. of mercury crude, i. li. of tyne, melt thyne tyne, and than caste thy mercury therein, and so alle the othere byfore seyde; and grynd alle thyes togedyre opone a stone, and thanne put alle thyes togedyre into a vyele or into ane erthyne pote, and stoppe alle the mowthe thereof safe, only a lytelle hole, as a spowte of a pauper or of perchemyne may be sett thereine; and than set hit overe the fyre in a furneyse, but furst make an esy fyre, and afterward a good fyre, the space of xxiiii. howrys, to thou se no more brethe come owte of the glas, and than take hit fro the fyre and breke the glasse.

To make a good grene. Take i. li. of linayle of copper, and ii. li. of unsleked lyme, and a galone of venegre, and put thyes in an erthyne potte, and stoppe faste the mowthe thereof that none eyre come therein, save a lytelle hole above, and so let hit stonde in the erthe or in a donge hille iii. monthys.

J. O. HALLIWELL.

## ON THE COVENTRY MYSTERIES.

Few monuments of mediæval literature throw more light on ancient manners, and on a variety of circumstances connected with ecclesiastical and artistical history, than the mysteries or miracle plays. The following loose observations on the history and character of this class of productions, which were once popular in all parts of Christian Europe (and in some parts they are not yet obsolete), were drawn up for the recent congress at Warwick, and read there on Wednesday, July 22nd.

Correctly speaking, there is a difference between a mystery and a miracle-play. The subjects of both classes of performances were of a scriptural or at least of a pious character; for it was a rude method of making the vulgar acquainted with the doctrines of the church. The series of scriptural dramas were in general named *mysteries*, because they represented, as it was said, the *mysteries* of Christianity; when the subject was a saint's legend, it was a *miracle* that was represented, and then they were termed *miracle-plays*. This distinction was always preserved by the earlier writers, but at a later period the two words were frequently confounded.

The general history of these performances, as they show themselves in literature, is stated in a few words. In the twelfth century we knew them chiefly as brief dialogues in Latin verse, and they appear to have been performed by the clergy, in the churches, in conjunction with the service on particular days. They may have existed at a

much earlier period. We have a very remarkable example of a miracle-play in French, written by the Anglo-Norman poet Wace, and therefore not long after the middle of the twelfth century. In the thirteenth century, French mysteries and miracle-plays appear to have been common enough. In the fourteenth century we have plenty of evidence that mysteries and miracle-plays were performed in English in our island; although the sets of such plays that remain belong chiefly to the following century.

The French and English mysteries were much longer and more elaborate than the Latin ones, and they were performed in the open air, on a regular stage, sometimes fixed, but more frequently raised on wheels, or on a cart, and so moved along the streets or roads.

These religious dramas were, as far as we can tell, the only theatrical performances of the kind in the Middle Ages. The theatre of the Romans and Greeks seems to have perished entirely; and we know that the Arabs did not encourage such performances; so that they were either inventions of the monks, or they were founded upon some older observances of which we are now altogether ignorant.

There is, however, so remarkable a similitude between the general character of these medieval mysteries and the first rude dramatic attempts of the ancient Greeks anterior to the days of Thespis, that one would be almost led to suspect that this latter was the case. The early Greek plays of the class alluded to, were of a religious character, inasmuch as they were attached to certain religious festivals, and the stage was drawn about on a wagon, as was the case with the medieval mysteries. The performers in both cases wore masks, and exhibited several other traits of close resemblance. In both cases we shall find these performances made the opportunity of satirical reflections on contemporary vices. Is it not possible that, among the original Teutonic nations there were attached to certain religious festivals, games like those of the Greeks under Thespis, and that these having been preserved popularly, the monks, regarding them as remains of paganism, followed their usual practice of substituting Christianized games of a similar form, or rather of turning the pagan games to a Christian purpose? We know that even in the glorious age of the Grecian drama, the personages intro-

duced into it were commonly of a divine or mythic character. Thus the drama, as well as romance, originated in the national mythology of peoples.

In the sixteenth century the mysteries, purely so called, gave way to a succession of dramatic pieces bearing such names as moralities, interludes, etc., which formed the links between it and the perfect drama of the age of Shakespeare. In this manner the modern drama of England would be more national in character even than we commonly suppose it,—far more so than that of countries like France, where it has been modelled on the literature of antiquity.

The medieval mysteries, in the latter period of their history, were, as I have just said, performed on movable stages, and were attached to the religious festivals of the year. They are found chiefly in very old corporate towns, such as Coventry, York, and Chester; which seems to strengthen the belief that they existed at an earlier date than we suppose, and under a different character from that which they now present. Several sets have been preserved, and have been printed; the principal of which are the *Coventry Mysteries*, the *Chester Mysteries*, and the *Towneley Mysteries*. Another collection, which had long remained concealed in the library at Strawberry Hill, was bought at a sale a few years ago, to be again consigned to some secret hiding-place, as it is not known who was the purchaser, or for what purpose it was bought. It is to be regretted by every true lover of medieval literature, that this collection also is not allowed to be printed. The old corporation accounts of some of these towns contain entries which throw much light on the method in which these performances were got up, as the expenses were generally defrayed by the corporate body in general, or by the gilds. The records of Coventry are particularly rich in entries of this description, and a very interesting selection from them was printed not many years ago by Mr. Sharp, in a dissertation on this class of performances, which is now a rare book. From this source I will draw a few illustrations of the subject to which I have ventured to call your attention. I may observe, that the collective paraphernalia of acting, the stage, its actors, and the stage machinery, were commonly termed a *pageant*.

It is very difficult to say, from these accounts, what was the exact character of the persons who acted the mysteries, because they are generally entered in the books by the name of the personages they represented; but from the manner in which they are frequently spoken of collectively as "the players," it is to be presumed they were men who made it their business or profession, and this is rendered more probable by the liberal wages they received. Hence we should find in these companies of "players" the prototype of those who gained a much wider celebrity at a later period. We find in some instances, where the names are introduced, that one actor sometimes played several parts, and that young men performed the parts of women. One of the most amusing circumstances connected with them, is the great quantity of beer (independent of a very liberal allowance of eating at proper times), which they appear to have consumed at all their rehearsals, as well as in the intervals of the performances, and at every corner of a street where the pageant happened to stop.

The circumstance of each actor being mentioned in the book by the name of the character he performed, leads to entries of a description so singularly naïve, that they sometimes far exceed what we can venture to include under the appellation of burlesque. A few are even calculated to shock our modern notions of propriety. To quote one or two of those that are less objectionable, we have in one early account of the wages of the actors:

Item, paide to the sprytt of God, xvjd.

Item, payd to the ij. angelles, viij<sup>d</sup>.

Item, payd to the demon, xvjd.

On another occasion, when they were perhaps acting the Last Judgment, we have numerous entries of wages such as,—

Item, payd to iij. white soules, xvij<sup>d</sup>.

Item, payd to iij. blakke soules, ij<sup>s</sup>.

It appears that the white souls represented those who were to be saved, and the black ones those who were devoted to a contrary fate. There are several entries of payments for new coats for the souls.

Item, to ij. sprytts, xvjd.

Item, payd to ij. wormes of conscience, xvjd.

Under what form the "worms of conscience" were represented, it is not so easy to conjecture. In 1573, among the payments of actors' wages (who in this instance are mentioned by name), we find entered,—

Paid to Fawston for hargyng Judas, iiij<sup>d</sup>.

This man acted another part on the same occasion,—

p<sup>d</sup> to Fawston for coc-croyng, iiij<sup>d</sup>.

In 1578, we have the entry,—

p<sup>d</sup> for a new hoke to hange Judas, vj<sup>d</sup>.

The performers in these singular exhibitions wore masks on their faces, and they seem often to have had heads made for the occasion. The renewal and reparation of these articles, and the theatrical dresses (of which there seems to have been a large variety), form no small items of expense in the town accounts, and are amongst the most amusing entries in the books. Thus we have,—

Item, for mendyng the develles cote.

And again,—

Item, for makyng the sollys cottys, iij<sup>s</sup>.

Item, payd for the spret of Gods cote, ij<sup>s</sup>.

Item, a hat for Pilate.

Item, for mending the devyls hede.

In 1477. Item, to a peynter for peyntyng Herods face, x<sup>d</sup>.

And again,—

In 1516. Item, payd to a peynter for peyntyng and mendyng of Herodes heed, iiij<sup>d</sup>.

In medieval legend, Pilate's wife, who acts rather a prominent part in the mysteries, received the name of Percula, or Procula. In 1478, we find the entry,—

Item, for mendyng of dame Procula garments, vij<sup>d</sup>.

In 1487, these garments seem to have been mislaid, or out of order, and the performers were obliged to borrow a suit for the occasion, as we learn from the following entry,—

Item, to reward to maisturres Grymesby for lendyng off her geir ffor Pylatts wyfe, xij<sup>d</sup>.

Among other, and very numerous, entries of this description, are,—

- In 1477. Item, for mendyng the demons garment,
- 1467. Item, payd for a stafe for the demon, iiij<sup>d</sup>.
- 1480. Paid for mendyng of Pilats hat, iiij<sup>d</sup>.
- 1498. Item, paid for peynttyng of the demones hede.
- 1584. Item, payd for ij. beards, vj<sup>d</sup>.

From a few stage directions scattered here and there through the manuscripts of mysteries now extant, it would appear that the stage machinery, by which a part of the effect was produced, must have been very elaborate; and the entries in the accounts, though they give us but indefinite ideas of the form and manner in which this machinery was worked, prove that it was often both ingenious and expensive. In one instance the different charges connected with making an earthquake, amount to a considerable sum. Some of the entries of expenses of this description are droll enough, such as,—

payd for mendyng the wynde, ij<sup>d</sup>.

The winds appear to have been worked by means of ropes,—

payd for a new roppe for the wynd, xvij<sup>d</sup>.

We have again,—

payd for iiij. pere of angyllys wyngys, ij<sup>s</sup>. viij<sup>d</sup>.

And,—

- Item, payd for mending hellmowthe, ij<sup>d</sup>.
- Item, payd for makynge of hell moth new, xxj<sup>d</sup>.
- Item, payd for kepyng of fyre at hell mothe, iiij<sup>d</sup>.

And, in 1558,—

payd for setting the world of fyre, v<sup>d</sup>.

With regard to the construction of the Scripture mysteries, the greater part of each consists of the mere Bible narrative turned into dialogue. The author gives loose to his own imagination rarely, and seldom with much freedom. There seems, however, to have been an old traditional principle, universally received, and which may



likely enough have been derived from an older form of this popular drama, hinted at above, that certain burlesque and satirical characters were necessary. Various personages and classes of personages claimed the part of drolls by prescription, and these were generally bad characters, whence the term of *the vice*, applied at a later period to the droll in a play. Among the personages thus alluded to, were Noah's wife, who is always introduced quarrelling with her husband, and is much given to tippling and frequenting the ale-house; all bailiffs, jailors, and executioners, who get drunk and talk ribaldry; and, above all, the demons or inferior agents of Satan. It is in this way that Noah's flood in several of the sets of mysteries, the trial of the Virgin in the Coventry mysteries, the scourging of Christ, many scenes in the French miracle plays, but, above all, the punishments of hell and purgatory, must have kept the crowd of lookers-on in a state of constant laughter. These scenes are generally designed more or less as satires on the manners of the age. Noah's wife is the representative of all shrews. The officers of justice, who were during the Middle Ages a hateful class, are satirized under the character of Christ's tormentors. And the last judgment is made the occasion of a general and violent satire against all classes of society.

The writers of these mysteries sometimes attempted, and not always unsuccessfully, to attach to their Scripture subject a kind of medieval comedy. This was most frequently done in the play of the Annunciation to the Shepherds. A play on this subject in the Towneley series forms quite a pastoral drama—but it is still in gross burlesque—it is a broad comedy, the subject of which is sheep-stealing.

The more I consider all these circumstances mentioned above, the more I feel inclined to suspect that there were theatrical games attached to some of the Teutonic religious ceremonies, resembling those attached to the early religious ceremonies among the Greeks; that they consisted perhaps of representations of some of the national myths, attended with a kind of saturnalian license of satire; that, kept up popularly after the introduction of Christianity, Scriptural subjects were gradually substituted for the mythic subjects; but the satirical license was still partially

retained in the manner just described. The opinion rests only on a comparison of some characteristics of the mediæval mysteries with what we know existed among the Greeks, and on a knowledge of the aboriginal relationship between the Teutonic and Hellenic races. It is an opinion which has not been hazarded before, and lies open to discussion.

I will only further observe, that the collection of mysteries known as the *Coventry Mysteries*, which are preserved in a manuscript of the fifteenth century in the British Museum, have been published by our associate Mr. Halliwell.

THOMAS WRIGHT.

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## Proceedings of the Association.

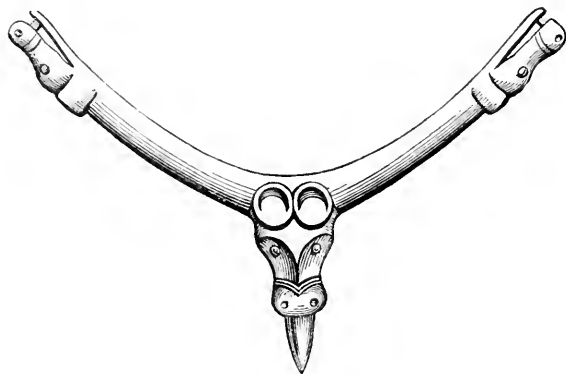
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APRIL 14.

NOTES were read from Mr. Wellbeloved, and from Mr. Cook, of York, on a large quantity of stycas, and also on a quantity of coins of William I, recently found in the course of excavations at York, of which further particulars were promised.

Mr. Fairholt announced the discovery of remains of a Roman tessellated pavement in the immediate vicinity of Droitwich, in the course of the railway excavations.

Mr. Joseph Warren, of Ixworth, Suffolk, exhibited a small brass spur, found at the adjoining village of Pakenham, in 1843, by a boy picking grass off a ploughed field. It is here engraved the actual size. The eyes of the animal were filled in with blue glass, which in some instances remains.



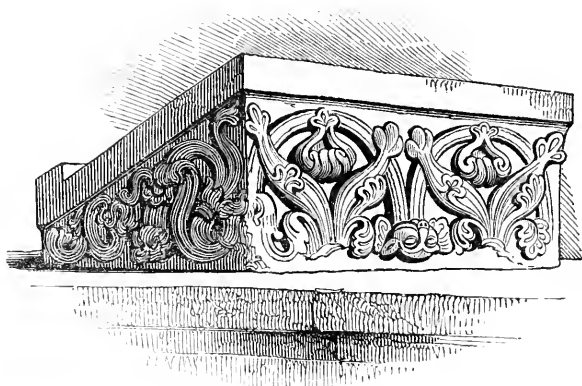
This is a remarkable and very uncommon example of the prick spur. In the want of any direct proof of the date to which it belongs, we may venture to suppose it Saxon or early Norman.

A letter from the Rev. H. C. Wright was then read, calling attention to the impending sale of Shakspeare's house at Stratford-on-Avon, and urging the interference of the Association.

Mr. T. Wright exhibited a drawing of a very elegant stone reading-desk in Wenlock abbey, which is represented in the accompanying en-

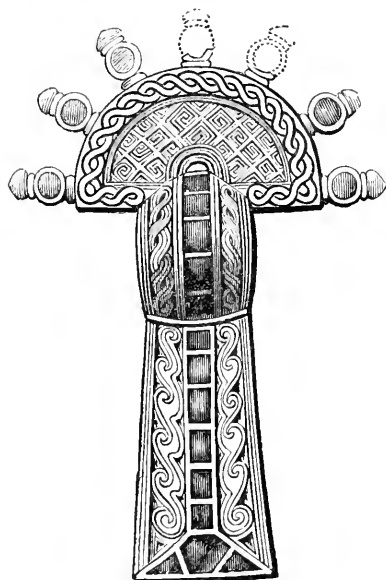


graving. It appears to be of late twelfth or early thirteenth century, and is an object of very rare occurrence.



APRIL 28.

Mr. George Isaacs exhibited a silver-gilt fibula, set with small square pieces of coloured glass or garnets, recently procured by him in Paris.



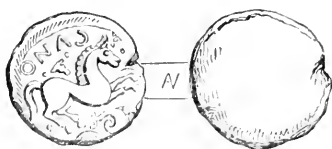
$\frac{2}{3}$  full size.

Messrs. Smith and Fairholt pointed out its close resemblance to one in the museum of Mr. Rolfe, found in the Saxon cemetery at Ozengal. A remarkable feature in this fibula is the introduction of *niello* (*nigellum*), in the incised cable pattern which surrounds the upper portion.

Mr. William Shaw exhibited a small Roman urn, dug up near Billericay, Essex. This neighbourhood, and indeed the whole of the lower part of Essex, Mr. White remarked, abounded in camps, tumuli, and other ancient remains, which had never been properly examined.

Mr. Dennett exhibited a large brass coin of Lucius Ælius Cæsar, ploughed up in a field at Wotton, in the Isle of Wight.

Mr. C. Roach Smith exhibited a gold British coin, recently purchased for a high price, at a public sale. The coin is useful as affording an example of ingenious falsification. Originally it appears to have been the same as fig. 6, pl. 11, British coins, in vol. i of the *Numismatic Journal*. The two commencing letters have been removed



by a graving tool, and the inner circle of the double circle at the end of the word having been altogether removed, and a sufficient portion left of the outer circle to form the letter c, with the other three remaining letters the inscription *cvno*, reading upside down, was thus obtained, and a common type converted into an unique one. The fraud escaped the eye of some of the most experienced London collectors.

Mr. Smith laid before the meeting a leaden pilgrim's sign, recently found in the bed of the Thames. It is three inches in length, and represents the bust of Thomas Becket, mitred and robed, with the word "Thomas" on the lower rim. It is of the early part of the thirteenth century.

Mr. Gutch, F.S.A., exhibited an illuminated almanac, an explanation of which, by Mr. Halliwell, was read by Mr. Wright. The latter gentleman made some preliminary observations on the history of almanacs and books of astronomical prognostications in the Middle Ages. The roll of parchment now exhibited to the Association, belonged, in fact, to a class of documents not uncommonly occurring in public libraries, but rarely met with now in private hands. It may possibly at first have been part of a large folding almanac; but if that were the case, a considerable portion of it must have disappeared; and what now remains are merely the astrological figures and memoranda which almost invariably accompanied ancient almanacs, and are constantly found in early scientific manuscripts. On one side are figures of saints, and matters relating to ecclesiastical computation, together with figures, etc., relating to the twelve signs of the zodiac and their influence. On the other are drawings illustrating the seasons, and the following curious notices of the tokens of thunder in each month of the year:—

"In the monethe Januarie if ther be thundir it bitokeneth grete wyndis, haboundaunce of fruytis, and bateil to come in that ȝeer.

"In the monethe of Februarie, if ther be thundir it bitokeneth deeth of many men, and mcoost (*sic*) of riche men by soris.

"In the monethe of Marcus, if thundir sowne, it bitokeneth grete wyndis, plente of fruytis and strnes (*sic*) in the peple.

"In Aprilis thundir, if it lowrie, it shewith myry ȝeeryng and fructuous, but it bitokeneth deeth of wickid men.

“In Mayus, thundir if it come, it bitoketh uedee of fruytis and hungir in that 3eer.

“In Juny if it thundir it bitokeneth that wodis shul be throw edbrt(?) of fersnesse of wyndis, and ther shal be greet weodres of houns and of wolves.

“In the monethe of Juli if thundir, in that 3eer shal be good corn 3eeryng, but the birthle of beestis shal persche.

“August thundir it bitokeneth prosperite in the comunte and mane man shul be sub . . .

“In Septembir if it thundre it bitokeneth aboundaunce of fruytis.

“In October if it thundir it bitokeneth a rirt greet wynd and geod harvest and scarsnes of fruytis.

“In the monethe of November if it thundir it bitokeneth aboundaunce of fruytis and myrthe among folk.

“In December if thundir it bitokeneth aboundaunce of cornes and pees and accord in the peple.”

This manuscript does not appear to require much further explanation. As usual in such documents, there are a few cabalistic characters and hieroglyphics not readily intelligible, the meaning of which would perhaps have been more obvious had the roll been preserved entire.

Mr. R. H. C. Ubsdell, of Portsmouth, communicated the following information relating to the fine Elizabethan monument of Jane countess of Southampton, in the chantry chapel of Titchfield church, Hampshire, with reference to some incorrect descriptions which had recently appeared:—  
 “The monument has on it three figures, all as large as life; the countess is the shortest figure, being a lady. On the south side lies the chancellor Wrythesley, earl of Southampton. On the north side that of his son Henry. The tomb is not in a good state of preservation; it is so mutilated and injured as to grieve any one who views it. On this (once) splendid monument are three shields at the west end, with supporters; and on the east end three inscriptions, with one shield of arms: one inscription to the chancellor, one to the countess, and one to Henry earl of Southampton. Four pillars are at the corners, which used to have ornaments gilded at the top—these are now gone; the banner of the earl used to hang on the south wall of the chapel—this is now gone; the helmet and iron gloves were also there—they have been also removed. The banner was much torn and decayed when I copied it, about twelve years ago, and was hanging in silken rags. The three coronets are also much more damaged than when I made my first drawings of this work. I think some of the crests, black bulls coroneted, which were on litter shafts at the corners, are also missing; they are all loose. Indeed, the whole monument requires restoration, and I assure you it is well worthy of it.

“On the sides of the tomb (south and north) are two kneeling figures,

small, with altars before them, on which are books open. A small shield is in each compartment. I send you an engraving of the tomb (lately published in the *Surplice*) from a small drawing I made; but there is in the possession of sir F. Madden, a most elaborate and careful drawing of the tomb; also, all the shields of arms, rubbings of inscriptions, etc. This tomb has been opened of late years, and the coffins were all there; the hair was on one of the figures exceedingly perfect. All the figures and shields are coloured and gilt; and I think the restoration would cost but a trifle. I am not sure who are the descendants of the chancellor, but I think they should be applied to."

Mr. Warren, of Ixworth, forwarded an impression of a seal apparently of the fourteenth century, found in the vicinity of that town. It has the inscription, "Nul ne me veie, nul ne me creie."

#### MAY 12.

Mr. Wright gave a brief report of a visit to Sandwich by himself and Mr. C. Roach Smith, in company with Messrs. Fairholt, Halliwell, and Keats, to assist Mr. Rolfe in further excavations among the early Saxon graves discovered last year on Ozengal down, in the Isle of Thanet. On this occasion thirteen graves were opened, and about twenty skeletons found; some of them under very interesting circumstances. A number of objects, such as weapons in iron, personal ornaments, etc., were found and deposited in Mr. Rolfe's museum. We enter into no further details, because an elaborate article on these and former discoveries at Ozengal, is in preparation.

Mr. Seth W. Stevenson, F.S.A., of Norwich, exhibited an ivory casket of the thirteenth century, richly carved with subjects taken from the popular medieval romances.

The Rev. C. Wellbeloved exhibited a box in *cuir-bouilli*, now in the York Museum, and which is represented in the accompanying cuts. It is



three inches deep, and twenty-one inches in circumference. The dotted ground-work has been filled in with red colour. The second cut represents the ornamentation of the bottom. At a subsequent meeting this box was pronounced by sir S. R. Meyrick to be of the time of Edward II.



Mr. Wellbeloved also communicated a drawing of a Roman altar found at the old station *Magna* (of the Notitia), on the line of Hadrian's wall, and lately presented to the museum of York. It is represented in the accompanying cut. On one side, Mr. Wellbeloved states, is an animal, probably a heifer; on the other, the axe and sacrificial knife. The local god Veterinus, or Veterus, or Veterineus, occurs in several inscriptions found in this country.

To this communication, Mr. Wellbeloved added the following valuable list (arranged in alphabetical order) of

names of potters, furnished by vessels and fragments of Samian ware found at York:—

ADVVCISIO	CANETHIM	ELVILLI
AETERNIM	CAPHIRIO	ERRIMI
ALBILLIM	CARATILLI	ESCVSI
ALBYCIANI	CASIVSF	FESTVSFO
ALVSA	CATVSF	GENITORF
ANISATVS	CENETLIM	GRANIVSF
ASIATICIOF	CEREALIS	IANVARI
ATILIANIO	CERESIM	IVCANVSF
ATTILLIIM	CETI	IVENISM
ATTINVL	CIMINI	IVLIVSF
ATTIVSEF	CINIVSM	IVINVMIM
AVENTI	COCVROF	LOCIERMM
BELINICI	CRACVNAF	LOLIVSF
BELLIAHICI	CRESIMI	LVPINIM
{ BELSO . ARV . F	CRESCENTI	MACRIA
{ BELSO . ARVEF	CRISPINIM	MACRINVS
BICAAICD	CROBISOM	MAIOIRIM
BIGA	CVCAIM	MALLIDOF
BIRPHINI	CVCCIL	MAMILIANI
BRICCI	CVSPICI	MANTHIOF
BV . DO	DACOM	MARCIMA
CABRVS	DMCCIVE	MARONI . OF
CACASIM	DIVICATVS	MAROIM
CAIVSOF	DIVINTI	MARTIM
CAKIVFDOFE	DOVHCCVS	MARTINI
CALEVVSOF	DVPI...	MARTINV



MASVETI	OFL. CVIRIII	SEVERIM
MASVRIANI	OPVSIA	{ SEXTIM SEXTIMA
MATEMI	PAVLVS	
MATERNI	PANI. L. F	SHVLNI
MAXIMI	PECVLLE	SIMVIRSO
MERCA. M	PEREGRIN	TESTVSFO
MERCVSSEM	PRIMANI	{ TETVRO TETVRO
MILIACI	PRISC. L. M	
MILIANI	QVINTIM	TITVRONISO
MILLIARI	REBVRRIOF	TVLLVSF
MX. . VLIM	RECENF	VRSVLVSE
NAM. IANI	SACIROM	VSTIMA
NANII. CROES	SAMACVIS	VXMLINI
NEBVRRIOF	{ SCOPLIF SCOPLIM	VNOPILLIM
NIMILLIANI		VERVS
NOBILIANVS	{ SECANDIN SECVNDINI	VIDVCVSF
OCRIMA		{ VIRTVTIF OFVIRTVTIS
OFCOELI	SECINI	
OFOT...	SECVNDIOF	VITALISMSE
OFCOFI	SENNIVS F	VISIM
OFCVEN	{ SEVERIANI SEVERIANIM	ZAPEPIDIV
OFFRONTI		

Mr. Stubbs, of Boulogne, informed the Council that two discoveries of gold coins had lately been made in the neighbourhood of that town. The one consisted of nearly four hundred pieces, principally of French monarchs, with two or three Spanish and Portuguese coins; the other was a smaller lot, found in the harbour of Boulogne. It was composed almost entirely of angels and crowns of Henry VIII.

Mr. Stubbs also exhibited some thin metal dishes, bronze fibulæ, a small urn with perforations round the middle, a bronze instrument like a chisel, two flint celts, etc., found in the same locality. These objects are now in the collection of the hon. R. C. Neville, F.S.A.

Mr. W. Harry Rogers exhibited an oval brass seal found at Winchester. It reads, round an *agnus Dei*, ✠ S. ANDREE CLER. ICT.

Mr. George Isaacs exhibited an impression from a beautifully enamelled gold ring, set with a large emerald, on which is engraved the full length figure of a bishop under a canopy, round which is inscribed, FIAT: DEI: VOLVNTAS. It is of the early part of the sixteenth century.

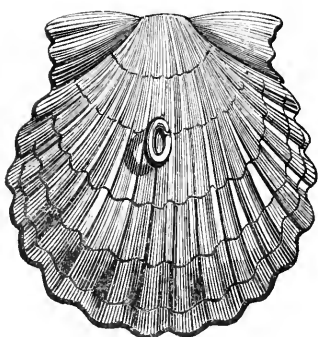
Mr. Neale, of Chelmsford, forwarded a circular gold brooch, of the fourteenth century, found at Writtle, inscribed on the two sides:

✠ IEO : SVI : FERMAIL : PVR : GAR : DER : SEIN.  
✠ KE ; NV : SVILEIN : NIMETTE : MEIN.

Which must be read:

Ieo sui fermail, pur garder sein,  
Ke nas vilein nî mette mein.

Mr. George Isaacs exhibited some pilgrim's signs in jet, representing St. James of Compostella; one of which, set in a silver gilt scallop-shell, with a loop for fastening it to the hat, is here shewn.



Mr. J. W. Lukis communicated a list of the contents found in a barrow in the forest of Cornoët, near Quimperlé, dept<sup>e</sup> Morbihan, France, in the month of August, 1843. They were as follows:—Six gold beads, weighing 225 grammes; three silver beads (one much larger than the other two); one casse-tête (stone), this may have resembled those from Scandinavia(?); three bronze celts; one pique or axe-head, silver and gilt on one side; three swords, silver (one of which was gilt); three small poignards, bronze; two portions of a bronze sword; one copper stiletto; seven flint arrow points; one pique or axe-head, stone; one celt, stone; one amulet or disk, of polished jade; one quadrilateral-shaped stone pierced at each angle; and a sort of mastic, which when found was quite soft, but soon hardened in the air.

Mr. Stubbs exhibited an oval brass seal found at Boulogne, reading, DOMINE • DEUS • MISERERE • MEI; round the device of “a pelican feeding her young in a nest upon a tree,” at the foot of which stands the *agnus Dei*.



Full size.

Sir Samuel Meyrick assigned some reasons for supposing the spur engraved in p. 119 to be Roman. He observed: “that the Romans used the spur, which they termed *calcar* and *stimulus*, we have too many classical authorities to doubt, though it cannot be found in sculpture. The old dramatic writer Plautus has the following:—“*Nam jam calcar quadrupedem agitabo adversus elivum*” (for now I will urge on with the spur the horse up the hill). Ovid (*Id.*) says, “*Stimulo et verberare sævit*” (he is furious with the spur and whip). The *calcar* is also mentioned by him,

and by Cicero, so that we may regard this form of spur used by the Romans at their first entry into Britain, and that of iron found at Woodchester, Gloucestershire, as of a much later period."

JUNE 9.

Mr. Smith read a note from Mr. Lukis, in illustration of a beautiful specimen of the stone implements, commonly called celts,<sup>1</sup> exhibited to the Council, and of a number of drawings of other specimens. Mr. Lukis observes:—"The form of this instrument is a type of all those of this class found in the Channel islands. It is about the common size of these instruments, although I have one in my possession nearly twice as large, discovered a year ago. Four were dug up close to my own grounds; they are of a granular stone, resembling a fine-grained granite, and are highly polished, and in every way perfect. Out of ten or twelve found here, only one has been roughly handled; and as the mode of decomposition of primitive rocks is a subject well known to me, I maintain that every imperfection observable on them appertains to a recent date, and that these instruments were left by their owners in a high and perfect state of form and polish. This point is one of great importance in the examination of stone implements; for if they were ever used, as it has been said by some authors, for agricultural purposes, their edges would have borne the marks of rough usage. You will easily form an opinion in my favour by the examination of the drawings lately sent to you; for in that series they are in an extraordinary manner finely edged and perfect."

The drawings of celts and stone implements were of the full size of the originals, and they were accompanied by notes of the kind of stone from which they were fabricated, as follows:—

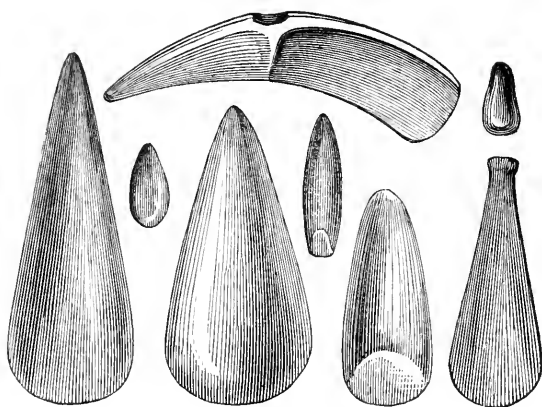
Serpentine	Syenite
Greenstone	Schistus
Granular Greenstone	Yellow Hornstone or Chert
Indurated Claystone	Granular Porphyry
Trap Greenstone	Silicious Schist
Claystone	Serpentine or Jade
Quartz	

From these drawings a selection has been made of the principal varieties for the accompanying wood-cut. The stone-hammer is eleven

<sup>1</sup> It is commonly supposed that this name has been given because the instruments so called were believed to have belonged to the Celtic race. The truth however appears to be that in a warm discussion on their nature and

use, which arose at the beginning of the last century, Thomas Hearne and some other antiquaries came to the conclusion that this instrument was the Roman *celtis* or chisel, and hence the name seems to have been given to it.

inches in length, and measures two inches and a half across; it is of greenstone. The largest celt measures eleven inches in length, and

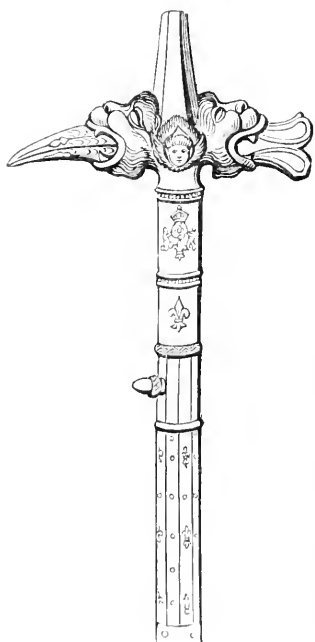


four inches across the bottom; it is of indurated claystone, with garnets. The smallest measures two inches and one-eighth in length, and one inch across; it is of quartz. The articles are all engraved to a scale one-sixth of the size of the originals.

The hon. R. C. Neville exhibited some processional weapons of the time

of Henry VIII, procured at a sale at Debden Hall, Essex, the seat of sir F. Vincent. Of these, a halbert, decorated with crowned roses and *fleurs-de-lis*, is represented in the accompanying cut. It is five feet and a half long, but imperfect at the bottom. The lower part of the staff is of wood, covered with velvet, secured by brass nails; the upper portion is of bronze, and measures nine inches across. Mr. Planché remarked, that it had probably been used on the occasion of the celebrated friendly interview between Henry and Francis of France, on the Field of the Cloth of Gold.

Mr. Smith exhibited sketches, by himself and Mr. W. Shaw, of an ancient building at St. Peter's on the Wall, near Bradwell-juxta-Mare, Essex, which appears to have almost escaped the notice of the topographer and antiquary, although it possesses architectural features which charac-



terise those few buildings now generally believed to be Saxon, and is situated on the site of a Roman station. It is proposed to give cuts of this building in a future part of the *Journal*, together with descriptive details.

Mr. F. W. L. Ross, of Topsham, Devon, forwarded a drawing of a weight, bearing the arms and name of Henry VII; with a note as follows:—"I forward you a drawing made from a weight—sold for old metal by the reformers when they were last in power—it formed part of the property of the city of Exeter, and had remained undisturbed at the Guildhall three centuries and a half. It is now in my collection, and if it is suited for your *Journal*, you may make use of it, with the following extract from Ruding's *Annals*:—"1495. Standard weights were in his (Henry VII's) eleven years delivered to the knights and citizens of every shire and city assembled in parliament, barons of the five ports, and certain burgesses of borough towns, to be by them conveyed to certain cities, and appointed for the safe custody of the same."—*Ruding's Annals of the English Coinage*. 4to. 1817. Vol. ii, page 58.

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The following Greek inscriptions copied at Búdrum (the ancient Halicarnassus), by Mr. George Morrell, were communicated to the Council through Dr. John Forbes. They appear, with one exception, to be inedited.

No. 1 appears to be an honorary inscription to the philosopher of Chalcedon. Such are not uncommon. An example occurs in an inscription to Plato, at Termessus Major, given in Forbes's *Travels in Lycia*, vol. i, p. 232. No. 2 is very imperfect, the last line expresses its object, but the name is illegible. The third appears to have been in honour of a lady, ΤΕΛΕΣΑΝΤΕΣ ΠΡΟΝΓ . . . for Pronoe(?). No. 4 contains the name of one Maximus or Maximinus. No. 5 was previously copied by Mr. W. J. Hamilton (*Res. in Asia Minor, etc.*, vol. ii, p. 458). The two copies differ. That of Mr. Hamilton contains the name Demetrius, which is recorded in two other inscriptions, also from Halicarnassus, given in Dr. Bailie's *Fasciculus Inscriptionum Græcarum, etc.*, vol. ii, p. 70-71. The seventh laconic inscription is curious.

No. 1.

ZENOKPATH  
ΧΡΙΣΤΕΧΑΙΠΕ

No. 2. On a fragment of marble, six feet long, and four feet broad, in the town.

ΑΩΝ  
ΕΙΑΤΙΚΟΥΝ'ΕΟΕΝ  
Ε  
ΟΥΝ'ΑΔΑΕΣΦΑΤΗ

No. 3. A stone in a Turk's house, about three feet six inches long, and two feet four inches broad.

ΙΗΝΟΝΗΔΙΤΗΣΕΙΡΙΣ Ν  
 ΙΗΕΙΑΝΗΟΙΗ ΔΣΘΑΙΜΟΝΙ  
 ΩΝΗΝΣΕΗΚΕΙΜΕΝΟΥΜΩΔ ΥΙ  
 ΛΟ Ν ΡΧΘΕΝΕΙΤΟΝΜΕΧΟΣΗ ΙΙ  
 ΕΑΣΚΕΥΑΣΜΑΥΟΣΣΥΝΤΗΕ  
 ΗΣΧΔΩΣΥΝΤΕΑΕΣΑΝΙΕΣ ΟΛ  
 ΔΟΣΑΗΕΔΕΙΞΑΝΖΕΝΑΡΞΣ  
 ΜΝΑΣΙΑΕ ΧΟΥΜΚΟΚΔΙΟ  
 ΝΝΑΗΣΙΟΝΡΗΣΚΑΛΟΥΜΕΝΗ Τ  
 ΕΣΥΝΤΕΑΕΣΑΝΤΕΣΗΡΟΝΟΓ  
 ΙΑΙΕΠΑΝΟΡΟΩΤΟΥΤΟΥΣ  
 ΔΙΕΙΤΟΝΤΟΣΤΑΤΗΣΗΤΕΜΟ  
 ΤΟΥΚΡΑΤΙΣΤΟΥ ΑΡΧ  
 ΛΑΤΩΝΟΣ ΕΥΤ ΥΧΙ

No. 4. Inscription on a marble slab, about four feet and a half long, and two feet broad, near some large fluted columns of fine white marble, three feet in diameter.

ΙΝΗΑΙΑ·ΜΑΞΙΜΑΤΜΙΟΥΤΑΤΗΡ.ΓΑΥΚΗΧΗΠΑΤΗ.ΧΑ-ΥΡΕ

No. 5. Inscription on a fragment of marble slab, four feet long, and two feet broad.

ΚΑΤ  
 ΕΑΧΑΙΡΗ [Τ ΛΑΟΥ]<sup>1</sup>  
 ΤΑΙΩΝΟΣΜΗΗΗΡΑΡΧΕΜΟΥ  
 ΔΗΜΤΡΙΟΥΧΑΙΡΕ ΤΕ

No. 6. The beginning of a very long inscription, which I copied at a Turk's residence, about a quarter of a mile inland. The slab formed a seat for one of its inhabitants, and is greatly worn; two lines only being complete. I was obliged to illuminate the room with candles, and scrub and keep the slab constantly wet.

ΙΗΑΤΙΟΝΙΟΣΚΑΙΑΟΛ ΙΟ Ν  
 Ε ΟΝΑΤΛΟΟΝΗΡΟΣΥΝΕΣ Ν Λ ΛΛ FYEPPE Λ  
 ΧΕΧΙΧΣ ΔΤΟΚΑΛΙΣΑΡΑΤΟΝΣΕΙΑΣΤ.ΟΝΕΝ·ΥΝ  
 ΦΔΟΗΜΑΣΕΥΔΑΜΟΝΙΕΙΩΗΑΙΝΑΜΕΝ Ε ΟΥΙ

No. 7. On an irregular shaped stone, over a human figure shooting with a bow.

ΙΔΑΡΟΣ

<sup>1</sup> The letters between the brackets are supplied from Mr. Hamilton's copy.



## AUDITORS' REPORT.

WE, the Auditors, appointed by the General Meeting of March 1846, having examined the Accounts of the BRITISH ARCHÆOLOGICAL ASSOCIATION, report, that there have been received on account of the Association the sum of £538. 10s. 5½*d.*, and expended on account of the same the sum of £547. 16s. 1½*d.*, leaving consequently a balance in favour of the Treasurer to the amount of £9. 5s. 8*d.*

Having gone minutely over the Accounts of the Society, we cannot withhold our expressions of satisfaction at the clearness of the mode in which the Accounts are kept, and the accuracy of the vouchers for the several payments ; and we highly approve the bringing into the Account all payments outstanding of the previous year, and leaving nothing on account remaining unpaid,—thus the real state of the Association is submitted to the Members.

The sum of £369. 8s. only, on account of Subscriptions, has been received during the past year ; but it is necessary to state, that no less than one hundred and thirty-two Subscriptions remain unpaid ; and we trust, therefore, that the Members who, either from distant residence, or from forgetfulness, have allowed their Subscriptions to remain unpaid, will see the necessity of immediately discharging their arrears, feeling fully satisfied that no Society can be more economically conducted, nor has any one probably, with such limited means, carried out its purposes in so complete a manner

ALBERT W. WOODS,  
*Lancaster Herald.*

CHARLES BAILY, F.S.A.

*March 8th, 1847.*



# British Archaeological Association.

## FOURTH ANNUAL MEETING,—WARWICK.

JULY 1847.

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 ber of the Institute of France, etc.,  
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THE BRITISH ARCHÆOLOGICAL ASSOCIATION :  
WARWICK.

MONDAY, JULY 19, 1847.

THE opening meeting took place at three o'clock, in the county court. Lord Brooke took the chair in the absence of the president, Lord Albert Conyngham, who was prevented from attending by indisposition. His noble friend and representative briefly addressed the assembly, and called on the treasurer, Mr. Pettigrew, to make the report of the proceedings of the Association during the last year, and since the close of the Congress at Gloucester.

Referring to the regretted illness of the president, Mr. Pettigrew observed, that, had his lordship been present, he would have looked back with pride and satisfaction to the first congress held under his presidency, at Canterbury, in 1844, the first meeting of the kind held in this country, the results of which had been a more diligent cultivation of our antiquities, and the extension of a taste for antiquarian research. That he was justified in making these assertions, the volumes put forth by the British Archaeological Association would amply prove. In the division of Primeval Antiquities, it would be found that their labours had been zealously continued, and that further discoveries of ancient British, Roman, and Saxon antiquities had been made. Of British and Roman they had had specimens transmitted to them from no fewer than eighteen of the counties of England; and of Saxon from five counties. From Warwickshire they had obtained none; but he was certain they should make amends by their personal researches at this congress. (The whole of their past discoveries were alluded to at length in the *Journals* of the Association.) Mr. Pettigrew then continued: "From the preceding imperfect notice of British, Roman, and Saxon, without allusion to the variety of mediæval, antiquities, which have been communicated to us by many of our associates and correspondents, and of several others, the particulars of which are recorded, it will be apparent that we are truly what we profess to be, a 'British Archaeological Association'; and that the principal counties of England have furnished to us numerous antiquities illustrative of their former condition and position. The organization we have effected must, in the course of time, yield to us the most ample information; but the expense attendant upon illustrating those numerous communications in the manner to which

they are entitled, and without which much of the interest attached to them is lost, is a serious matter to an Association with a limited income. It is, I am satisfied, from being yet but imperfectly known, that our number of subscribing members does not extend beyond five hundred; and when we consider the very small sum which forms the annual contribution, and that each member really receives a volume for his subscription, independently of his privileges to attend all meetings of the Association, and even to introduce his friends, I cannot but believe that we require only to put forth our claims in the several counties of England, to be enabled to carry out, in the fullest manner, the objects for which we are associated together. We have indeed a common interest in urging the claims of this Association on our friends, as an increase in the number of our associates will enable us to receive a volume of a value beyond that of our subscription, as the *Journal* is our own property, not that of any bookseller; and our funds are devoted to the utmost extent to render it worthy of patronage, and properly to elucidate the objects of which it treats. In looking over the two volumes of the *Journal* of the Association, it is impossible not to be impressed with the importance of our avocations, and to feel in the liveliest manner how much real service we are doing to the antiquarian world. I do not hesitate to say that, when a few more years shall have passed over our heads, and a few more volumes have been completed, we shall be able to present to the historian and the antiquary a work of the most useful kind for reference, and without which it would be impossible to arrive at any satisfactory conclusion on several matters of the highest importance. I confess that I never look over the pages of our *Journal* without experiencing considerable pain in the reflection upon that which has been lost. How many important discoveries have been made without even a line to record them, or to give anything like a permanency to their existence. Thanks to the founders of the British Archaeological Association, that cannot now be the case; future antiquaries must consult our labours, where they will find the most perfect record of the discovery of antiquities to be met with. Our pages are not filled with elaborated essays on speculative matters; they form the DIARY of the antiquary. Our correspondents are in every part of England, nay, they extend beyond it; the communications are sent to us at the time of their occurrence, when facts are capable of being verified, and when the truth of opinions founded upon them admits of being tested. These are the true materials for the historian; it is from this mine that we shall arrive at conclusions affecting historical truth, the end and purpose of antiquarian research. I am quite aware that I have given to you a very imperfect representation of our labours for the year as it relates to the discovery of objects of antiquarian interest, but this does not constitute all the purposes for which we are associated. We are not only brought together to investigate, preserve, and illustrate all ancient monuments of

the history, manners, customs, and arts of our forefathers, but we are combined also to oppose and prevent—as far as it is in our power—all injuries with which our ancient national monuments may from time to time be threatened; and, as far as our experience has hitherto extended, we have no reason to be dissatisfied with the results. Among the numerous works now going on in the formation of railways, it has happened that various monuments of interest have been threatened with destruction; and it is but due to the engineers engaged on those works to say, that our representations have always been attended to, and that there has not been manifested any indifference to the interest of the subjects recommended to their care. We have, perhaps, more difficulty in rescuing the ancient frescoes and distemper paintings which abound in our churches, from the more convenient destroyer known by the designation of whitewash; and I regret to say that, in a late instance in the Isle of Wight, some most interesting mural paintings of this description were absolutely obscured, and irretrievably lost to us, even while our correspondents were engaged in making drawings from them for our inspection. We are not so unreasonable as to expect that in every instance in which these ancient paintings present themselves, they are to be carefully preserved, to the destruction, perhaps, of the solemnity and chasteness which should distinguish our places of worship; but we have a right to expect that the officers of the church, whether clerical or laymen, should allow us at least to make drawings from them, and thus possess, what is next best to the specimens themselves, a record of their nature, and thus preserve from oblivion the memory of the past.”

The Association has been so unfortunate as to lose by death during the past year, Mr. Hatcher, Mr. Kempe, Mr. John Sydenham, the Rev. Allan Borman Hutchins, Mr. Henry Stothard, Mr. Edward Bridger, Mr. Thomas Field Savory, the hon. Ridley Colborne, and Mrs. J. Stuart Hall.

The hon. Ridley Colborne was a gentleman of distinguished taste, took a warm interest in our welfare, and was a member of our Council.

Mr. Thomas Field Savory, F.S.A., was a zealous friend to the Association, became one of the earliest subscribers, and upon our visiting his native county last year, received us heartily, and entertained us with splendid hospitality. An intimate friendship, extending over a quarter of a century, justifies me in bearing testimony to the warmth of his heart, and the general excellence of his nature.

Mr. Edward Bridger was also one of the earliest friends and subscribers to the Association: and to him we owe the first intelligence of the very curious paintings discovered in Carpenters' Hall, and described and illustrated in the first volume of our *Journal*.

Mr. Henry Stothard, F.S.A., was the son of the celebrated Royal Academician, whose genius will be admired as long as a classical taste for

painting exists. Our deceased associate was educated as a sculptor under Flaxman, and obtained the silver medal of the Academy; but severe illness, followed by paralysis, disabled him from pursuing his profession, and at his father's death he found himself reduced to the enjoyment of a small annuity, too insignificant to meet his wants: and, after many fruitless attempts on the part of his friends to obtain for him admission into the Charter House, he was, by the benevolence of her Majesty the Queen Dowager (upon a representation of his case by Mr. C. R. Smith, our secretary, made through lord Howe), presented to that excellent institution, where he spent the remainder of his days, dying on the 27th of February 1847, at the age of fifty-six. He was a zealous friend to the Association from its formation, regularly attended our meetings, and was present at the second Congress, held at Winchester.

Mr. Henry Hatcher, the author of the *History of Salisbury*, may be said to have commenced his literary career at the age of seventeen, when he was engaged as amanuensis or secretary to the Rev. W. Coxe, the well-known author of *Travels in Switzerland, Poland, Russia, Sweden, and Denmark*, and other publications; and to this connexion we may fairly trace the origin of his attachment to historical and antiquarian studies. He was born in 1777, in the village of Kemble, in the vicinity of Cirencester, at which place he received his education; but afterwards, upon the removal of his parents, he was placed under the tuition of Mr. West, of Salisbury. Mr. Hatcher lent much assistance to sir R. Colt Hoare, for his *History of Ancient Wiltshire*; and the Rev. W. Coxe and Mr. Hatcher became engaged in an investigation of the Roman roads in the county of Wilts, which was carried on for a period of two years. Upon the suggestion of Mr. Hatcher, some of the barrows on Salisbury Plain were explored, under the superintendence of Mr. Coxe, sir R. C. Hoare, Mr. Cunnington, and others. The Roman roads in Dorsetshire were also examined; and, in 1809, Mr. Hatcher published a translation, with notes, of Richard of Cirencester's *Description of Britain*. Mr. Hatcher's labours were put forth without pretension, and without his name; and others have assumed to themselves a credit which justly belongs to Hatcher. He had intended to have given us a paper for the Gloucester Congress, relative to the history of Richard of Cirencester; but the bad state of his health prevented him, and in a letter to our secretary, Mr. Smith, one of his intimate correspondents, he remarks: "I have, perhaps, no right to complain of the fate which has attended my *Richard of Cirencester*. I sent it into the world without a name, and ought not to wonder that it has been kidnapped." In July 1846, he wrote to Mr. Smith: "I intended to have drawn up a short memoir relative to Richard of Cirencester for the Gloucester meeting, and might have asserted his claims to be regarded as an authority; but, in my present case, I fear I must not engage for anything. The last six months have shaken me sadly."

Mr. Hatcher assisted Mr. Dodsworth in his publication on Salisbury Cathedral; and in 1817 was appointed post-master of Salisbury, which afforded him an income of £170 per annum. The duties and obligations of the office, however, proved too heavy and too onerous; and after five years he resigned, much to the regret of my late amiable friend sir Francis Freeling, bart., who had a great regard for Mr. Hatcher. He then established a school, taking a limited number of pupils, to educate, as he said, "for the active business of life." Mr. Hatcher lost his patron, then the archdeacon Coxe, in 1828, and was handsomely remembered by him in his will. Testimonies to his merits, his talents, and the great assistance afforded to him by Mr. H., had been frequently rendered in the archdeacon's publications. Mr. Hatcher's history of Salisbury appeared in 1834, under the title of *An Historical and Descriptive Account of New Sarum*, and was put forth without his name. He also made a ground-plan of the original cathedral of Old Sarum, and wrote a paper on the subject; and he published also an account of a manuscript copy of the Institutions or Ordinale of Bishop Osmund, the original of which he discovered among the monuments of Salisbury cathedral. The late sir R. C. Hoare planned a County History of Wiltshire; and, among others whose assistance he solicited, was Mr. Hatcher. He was requested to permit the Institutions of Bishop Osmund to appear in sir Richard's intended History of Old and New Sarum. This was assented to; and Mr. Hatcher was afterwards solicited to prepare a History of Salisbury, as a portion of the Modern Wiltshire. Mr. Benson, the recorder of Salisbury, had also been engaged in collecting materials, and his papers were transferred to Mr. Hatcher in 1836. The writings of Mr. Benson were widely different from those of Mr. H., who devoted all the leisure he could command, until 1843, in relation to the work; and he was under the necessity of re-writing almost the whole of Mr. B.'s papers, with the exception of some biographical notices. This undertaking involved Mr. Hatcher in a controversy with Mr. Benson and the executors of sir R. C. Hoare. The result was, that the volume was published as "*The History of Modern Wiltshire*, by sir R. C. Hoare, bart.; *Old and New Sarum, or Salisbury*, by Robert Benson, esq., M.A., and Henry Hatcher, esq." Some pamphlets were printed on the dispute by Mr. Hatcher and Mr. Benson, to which it is not necessary to allude, as I believe the authorship of the work is now generally admitted to have been due to Mr. Hatcher, and not to Mr. Benson, whose name ought, therefore, not to have appeared on the title-page. Mr. Hatcher rendered further service to history, by publishing an account of some explorations at the ancient palace of Clarendon; and by his exertions, in conjunction with the late Dr. Fowler, he effected a repair and restoration of a part of the palace yet remaining.

Mr. Hatcher was an early and warm friend to our Association. He en-

tered most heartily into our views, and aided us with his communications for the *Journal* and Congresses. I had the pleasure of meeting him at Winchester in 1815, and could not but admire the modesty of his manners, his plain and unaffected habits, and the extent of his antiquarian knowledge. At this meeting he presented to us a valuable paper on the Roman roads and stations in Hampshire, which is printed in the Winchester volume. He also communicated to the Association an account of a Roman tessellated pavement and other remains, found at West Dean, which is also published (with engravings) in the above work.

In February 1846, Mr. Hatcher lost his wife. His future, to use his own words, was "desolate and melancholy." Grief and anxiety are fertile causes of disease; symptoms of *angina pectoris* manifested themselves, and he was found dead in his bed on the 14th of December last, having attained his seventieth year. Mr. Hatcher had considerable acquaintance with various languages, and was familiar with Greek, Latin, French, Italian, German, Spanish, Portuguese, Dutch, and Anglo-Saxon, in the last of which he compiled a glossary and an abridged grammar; both of which, in manuscript, are now in his only son's possession. He has also left manuscripts on fortification, on military and physical geography; and he was well skilled in the higher branches of mathematics. His manuscript collections are very extensive, and embrace a variety of subjects connected with history and antiquities, belonging to the British, the Norman, and the Saxon eras. He not only assisted archdeacon Coxe in his publications, but also sir R. C. Hoare, in his edition of *Giraldus Cambrensis*, and in his *Tour in Sicily* and *Recollections Abroad*. He also aided our associate Mr. Britton with excellent advice in regard to several of his publications, especially in that part of the *Picturesque Antiquities of English Cities* which relates to Salisbury; and this gentleman has printed an affectionate remembrance of his friend, intended to form a part of his own autobiography, and to which I have to acknowledge my obligations for many of the particulars alluded to in this short notice of our deceased associate.

In the death of Mr. John Sydenham, we have sustained the loss of another sound antiquary and true friend. He died Dec. 1, 1846, unexpectedly, at the age of thirty-nine, but he had for some time been afflicted with asthma. He was a native of Poole in Dorsetshire, and was the son of a bookseller of that place. At the early age of twenty-two he became the editor of the *Dorset County Chronicle*, and he conducted this respectable paper, remarkable for literary, historical, and antiquarian information, during thirteen years. He wrote a History of the town of Poole and of the county of Dorset, and it was published in two vols. 8vo. in 1839. He also published a work entitled "*Baal Durotrigensis, a Dissertation on the Ancient Colossal Figure at Cerne, Dorsetshire*;" and an attempt to illus-



trate the distinction between the Primal Celtæ and the Celto-Belgæ of Britain, with Observations on the Worship of the Serpent and that of the Sun," 8vo. 1841. In 1842 he removed to Greenwich, was appointed editor of the *West Kent Guardian*, and he remained in Kent until 1846, when he returned to his native place and commenced another new paper, the *Poole and Dorsetshire Herald*, which is now in much estimation. He contemplated a survey of the county of Dorset in relation especially to its primeval vestiges, and to enlarge his former history. Death has prevented this research. He has left manuscript notes on the Via Iceniana in its course through the county of Dorset. He was one of the first members of the Association, and he also subscribed to its funds. He attended the first Congress at Canterbury, and read a paper on Kimmeridge Coal Money, which was printed in one of the earlier numbers of our Journal. The subject is curious, and the objects referred to are found only in one locality, in the isle of Purbeck on the south coast of Dorsetshire.<sup>1</sup> Mr. Sydenham contends against the use of these portions of bituminous schale as pieces of money, and from their appearance and construction conceives them to be mere waste pieces thrown out of the lathe as the refuse nuclei of such rings as have been found composed of this substance in the cemetery of the Romano-British settlement at Durnovaria, the present Dorchester. Various ornaments composed of this substance, arranged as armillæ and necklaces, have, since the communication of this paper, been laid before the Association, and serve to strengthen the opinion put forth by Mr. Sydenham. Mr. S. entered warmly into all the objects of our Association, and was in constant correspondence with the Council up to the period of his lamented death. He was active in denouncing any attempt to remove the barrows in Greenwich Park, and zealous, in unison with our other associates in Dorsetshire, to preserve the Roman amphitheatre, and the interesting earthwork of Poundbury, near Dorchester, which were threatened with destruction by a railway company. The representations of the Council saved these memorials of ancient times.

Mr. Alfred John Kempe, F.S.A. received his education chiefly from two French refugees, whence he obtained a taste for French literature. He became much attached to theatrical performances, and translated and adapted some of the comedies of Molière for private representation. He was also clever as an artist. He held a commission in the Tower Hamlets militia for five years, and afterwards obtained an appointment in the royal mint, which he was obliged to abandon upon reductions being made in the department; and, eight years only before his death, he was appointed to a situation of trifling emolument in the State Paper office. His taste for antiquities seems to have been excited by travelling with Mr. Charles

<sup>1</sup> An unusually large and otherwise remarkable variety recently found at Richborough, was exhibited at the Warwick Congress by Mr. Rolfe.



Stothard (afterwards his brother-in-law) in different parts of the country. He wrote an account and made four etchings of Arthur's Stone, at Crwnbryn. He communicated a great many papers to the Society of Antiquaries, several of which have been printed in the *Archæologia*. He contributed to Mr. Dunkin's History of Bromley; he also wrote some poetry, and translated Odeleben's Narrative of the Campaign in Saxony in 1813. One of his principal works was a History of the Priory of St. Martin-le-Grand; and another, the Loseley Manuscripts, a collection of historical papers. The principal part of the letterpress accompanying Stothard's Monumental Effigies was furnished by him; and, during many years, he regularly made communications to, and wrote reviews for, the *Gentleman's Magazine*. His researches into the antiquities of Roman London brought him into acquaintance with our Secretary, Mr. C. R. Smith, who, at the solicitation of Mr. Kempe, gave his first paper to the Society of Antiquaries, and it was printed in the *Archæologia*. At our Congress at Winchester, in 1845, Mr. Kempe contributed a paper on the Table at Winchester, called Arthur's Round Table, and its connexion with the origin of the order of the Garter. An account of this will be found in our Winchester volume. He died of gout on the 27th of August, 1846, in his sixty-second year. He was an amiable man, of open manners and kind heart, and has, I lament to say, left a large family with very slender provision.

The Rev. Allan Borman Hutchins, M.A. resided at Appleshaw, Andover. I have not had the means since his very recent decease of obtaining any particulars regarding him, except in relation to the active part he took on behalf of our Association. He was a very zealous member, and he made to us several communications of interest, which are recorded in the first two volumes of the Journal. He was present at the Winchester Congress, and there exhibited, among other antiquities found in Hampshire, a drawing of a Roman pig of lead, inscribed with the name of the emperor Nero, discovered in a rivulet near Bossington, and a beautiful and interesting gold Saxon ring, which is figured in our Journal. I may add that Mr. Hutchins gave assistance to Sir R. C. Hoare for his History of Wiltshire, and that he possessed a large collection of drawings and antiquities, the result of his labours for many years.

Whilst recording these melancholy losses, intelligence of another has just reached me, in the decease of Mrs. J. Stuart Hall, of Bittern, near Southampton. All those who attended the Congress at Winchester will retain a lively sense of our reception and the hospitality offered to us, and withal the interest felt upon visiting her abode, which occupies the site of the ancient Clausentum, and the information derived from an examination of its antiquities. They have been recorded by Mr. C. R. Smith in the Winchester volume. She was the first lady who honoured us by becoming

an associate, and she knew well how to estimate the value of antiquarian research. Her cabinet of coins and other antiquities abundantly demonstrate the interest she took in such inquiries. She was distinguished for love of literature, affability, and benevolence. I conclude these brief notices by saying, that the sense I am sure we all must entertain of the severity of the losses we have sustained by the death of so many of our active associates and friends, will, I trust, stimulate us to further exertions, and excite our members to continue their researches, and maintain the high character our Association has already attained.

#### MONDAY EVENING.

*Lord Brooke in the Chair.*

The following papers were read :—

1. On the Chronicle of John Rouse the Warwick Antiquary. By the Rev. Beale Post, M.A.
2. On the Romance of Guy of Warwick. By Thomas Wright, esq. M.A., F.S.A., etc.
3. C. Holt Bracebridge, esq., laid before the meeting a communication from the Rev. John Rouse Bloxam, D.D., Vice-President of Magdalen College, Oxford, containing an extract from a MS., quoted by Davies Gilbert, *History of Cornwall*, vol. iv, p. 111, and a transcript from an ancient manuscript preserved in the library of Magdalen College, relating to Guy of Warwick.
4. Mr. Bracebridge then read a paper on the ancient stained glass formerly in the windows of Aston Hall, and now preserved at Atherstone Hall, Warwickshire, representing the earls of Chester. The paper was illustrated by coloured drawings.

#### TUESDAY, JULY 20 (MORNING MEETING).

*Sir William Betham, Vice-President, in the Chair.*

Read :—

1. On the effigy of Richard de Beauchamp, Earl of Warwick, in the Collegiate Church of Warwick. By sir Samuel Rush Meyrick, Vice-President, K.H., LL.D., F.S.A., etc.
2. On Limoges Enamels, illustrative of the collection in Warwick Castle. By William Harry Rogers, esq.

The paper was accompanied by an exhibition of an extensive collection of enamels, from the earliest periods of the art down to modern times, including Egyptian, Roman, Lombardic, French, and English. Among the most curious were a large and finely enamelled bronze, found in the

bed of the Thames, from the collection of Mr. C. R. Smith ; some bronze ornaments of the seventh century, from the Warwick Museum ; and an Irish brooch of about the same period, from the collection of Mr. T. C. Croker ; the last an extremely fine and early example of the *champ-levé* principle, with a mosaic basis. Lord Brooke also exhibited a remarkably fine bronze enamelled bowl, apparently of the twelfth or thirteenth century, richly ornamented with scriptural subjects, which he had recently found in Warwick Castle.

3. On Enamel, as applied to goldsmiths' work and objects of personal decoration, in continuation of the foregoing paper by Mr. Rogers. By George Isaacs, esq.

This paper was also copiously illustrated ; the collections of Mr. Isaacs and of Mr. Charles Redfern, of Warwick, supplying many interesting examples.

From the meeting, the members and visitors proceeded to Warwick Castle, where they were courteously received by lord Brooke, who attended them throughout their examination of the antiquities and treasures of ancient and modern art and *vertu*, in which it is so rich. Mr. J. G. Jackson, of Leamington, pointed out and explained its architectural features, conducting the assembly to the turrets and battlements, to the vaults and recesses, all of which, on this occasion, were liberally thrown open. The collection of enamels, to which attention had been drawn by Mr. Rogers, excited much interest. It includes five beautiful productions of L. Limousin, a highly finished dish by Jehan Courtois, and numerous works by the minor artists of the period.

The following is the substance of Mr. Jackson's remarks :—

The castle of Warwick has no architectural features which can clearly be traced to a period earlier than that of Edward I or II ; but that from a very remote date, it has existed as a place of importance in our national history, may be fairly inferred. Long before the twelfth century, its defences had been repeatedly exposed to the assaults and violence of invaders, and it was not until that date it assumed the form which seemed to defy the attacks of violence, or the more insidious assaults of time. We find it stated, that in 542, Dubritius, bishop of Llandaff, afterwards archbishop of St. David's, made his episcopal seat at Warwick, in the church of All Saints, *where afterwards the castle was built*, and I conceive the present chapel to have been built on this site ; an early stone coffin exhibited at the porter's lodge, having been discovered near this spot, warrants this inference. In 915, Ethelfleda, the daughter of King Alfred, made a strong fortification, called "The Donjeon", on an artificial mound at the western extremity of the castle. The mound forms a conspicuous object in the general view, but no traces of Ethelfleda's fortification are to be discerned. Turchil de Warwick, at the time of the Conquest, is said

greatly to have enlarged the castle by command of the Conqueror, who, nevertheless, bestowed the same (*then newly* built, or rather enlarged) on Henry de Novo Burgo, or Newburgh, one of his Norman followers, afterwards promoted by him to the earldom of Warwick. In the year 1153, Gundreda, countess of Warwick (to use Dugdale's expression) *outed* king Stephen's soldiers forth of Warwick Castle, and delivered that fort to Henry II. In 1259, John Giffard, governor of Kenilworth Castle, surprised the garrison at Warwick, and demolished the walls from tower to tower. Between the years 1315 and 1370, Thomas Beauchamp rebuilt the walls of the castle, and it is to him, I think, the greater part of the edifice, which I now proceed to describe, is to be attributed.

From the present entrance a road has been for some distance cut through the rock, and at its termination the eastern side of the castle bursts on the view, Guy's Tower being the nearest object. The moat is dry, and a bridge of a single arch supplies the place of the ancient drawbridge: the openings to receive the chains of which are, however, remaining in their original state. The portcullis is also retained and regularly lowered every evening. A quick ascent leads to the inner court of the castle. The whole of this central gateway is carefully defended by an internal pair of gates (the hooks for which remain), an inner portcullis and court, from the battlements of which, and from loop-holes, assailants could be molested at all points, as also from a gallery, the approach to which is by an inclined plane in a passage at the side of the wall. The chambers over the outward gateway also command the lines of approach, and above those of the inner gateway is a flying curtain, communicating with the two towers. South of this gate-house stands Caesar's Tower. In plan it is extraordinary, and well adapted for purposes of resistance and defence. Founded on the rock, it appears to defy the attacks of time. No salient point occurs on which the engines of the besieger could take effect. The plan externally presents three segments of a circle, and on the side next the inner court the plan is angular. Descending by about twenty steps from the court-yard, the lowest apartment, called the dungeon, is gained. It is seventeen feet four inches long, and thirteen feet six inches wide, groined in two bays. The ribs are deep, and have a plain chamfer. On the south side, an opening, one-third the width of the room, admits the light from a deeply splayed window, the opening of which is narrowed to the width of six inches towards the outside of the wall. On the north side, and at some height from the floor, is a smaller window, admitting light from the courtyard.

Emerging from the dungeon and on a level with the court-yard, the interior is divided into a principal apartment about nineteen feet six inches by fourteen feet six inches, and communicating with two smaller chambers. The groining, as below, is simple early pointed, the rib deep and cham-

fered or slightly hollowed, the door-jambs plain chamfer with deep rebate. The principal windows are deeply splayed, the jamb set forwards towards the external wall, the opening narrow and ogce-headed, with a single transom, and the external jamb a double splay and fillet. The smaller openings to turret stair, etc., are slit lights, with square-headed and chamfered jambs. The two floors above are similarly arranged, the lower of the two hung with some very good tapestry. From the third floor are communications with the south and eastern ramparts; and above this floor access is gained to the first outer platform of the tower. Here the deeply-projecting battlements are supported on corbels, between which are open spaces, to allow of missiles being thrown down on the assailants below. Above this arises the upper tower, having two apartments, floored over at the height of six feet and a half, and a single heptagonal chamber above, lighted by large square openings in the massive walls, and having a groined roof. Above this chamber is the upper platform of the tower, commanding an extensive view in every direction, having on its south-west side another platform ascended by steps.

Proceeding westward from this tower, we descend into the basement of the castle, and passing by the more modern portion erected under the library, bed-room, etc., the old part of the castle is entered. This extends under the great hall, ante-room, cedar, and compass rooms, armoury passage, and chapel, and is groined throughout, the principal portion being supported by dwarf pillars of the same early character as the groining,—about the time of Richard II.

In the ale cellar is a two-light window, indicative of the character of the building. In the south-west angle of the building a small turret stair gives a further descent of seven or eight feet, at which level it is now stopped up, but in all probability at a lower depth it afforded egress from this part of the castle.

The ancient external features of the castle are much obscured on the south, or river side, by the insertion of numerous windows of late date, and on the north side by the dining-room and wing buildings, erected for the late earl of Warwick; but there are sufficient indications to warrant the date which I have assigned to the structure, the chapel being, perhaps, somewhat later in period. Internally the whole has been modernised to the date of the last century, with the exception of the great hall, mentioned before.

By a passage, said to be formed in the thickness of the north wall, and called the Armoury Passage, the visitor is conducted to a tower, having four angular turrets, and the archway in the basement affording egress to the park at the foot of Ethelfleda's Mount: this tower has also been much modernised.

Ethelfleda's Mount, or Keep, appears to have been surrounded by an embattled wall; and Hollar's map, attached to Dugdale, shews a tower at the north-west angle, which at present exists, and has been ascended by an external stair, renewed from time to time. There is one single chamber, with an ascent to the summit. Another tower has been added in modern times, but according tolerably well with the character of the whole. From this north-west angle a narrow flight of steps extends towards the Bear Tower, but the rampart is terminated abruptly at a short distance, *i. e.*, at the break, where the curtain wall is thrown across.

The summit of the mound presents an area of about twenty yards in diameter, and in the centre stood a fine fir tree, evidently of some growth in Canaletti's time. It is said that buildings exist beneath this area, but I am not aware of any researches having been made, and no indications are at present visible. A foot below the level of the windows of the north-west tower a series of round holes occur, which were most probably made for self-defence during the siege in 1643. From this mound there is an extremely fine view of the dormitory. In Canaletti's time it was formally planted with clipped firs, but since then it has been clothed with shrubs and fine trees by the late earl, and now presents a beautiful and luxuriant appearance. The two octangular towers, called the Clarence and Bear towers, are connected by a flank wall, and the court-yard was here approached by a draw-bridge, west of which the moat runs out to the level of the ground at the foot of the mound. These towers consist each of a single chamber, with a small staircase at the side, affording access to a rampart, which runs round the walls. Over the towers is a spacious platform, ascended by steps. A subterraneous passage is said to communicate with the western tower; and from the eastern rampart a considerable flight of steps affords a communication with the third story of Guy's Tower. This tower, built by Thomas Beauchamp, in 1393, at a cost of £395. 5s. 2d., is uniform in style throughout. The ogee-headed windows are inserted in a square, externally chamfered, thus differing from the windows of Cæsar's Tower, which have the ogee head repeated on the external moulding.

#### *Robert Earl of Leycester's Hospital.*

After leaving the castle, a considerable number visited Leycester's Hospital, where they were received by the Rev. H. B. S. Harris, the master, attended by the brethren. Mr. Harris conducted his visitors over every part of this interesting building, and read an historical and descriptive account, from which we give an abstract. This building was one of the few edifices which escaped the fire of 1694, by which the greater part of the town of Warwick was consumed. It presents one of the most

perfect specimens of the half-timber buildings which exist in the county. It is situated at the west end of the High-street, to which its chapel forms a very striking termination. Below the chapel is an ancient vaulted passage, through which the street, or entrance, into the town formerly passed. The solid sand-stone rock here rises out of the earth in huge blocks, and forms a natural foundation for the buildings to rest upon. The tower, which was built by Thomas de Beauchamp, *temp.* Richard II, rises above the chapel, whilst below, it forms, with a richly groined ceiling, the western gateway of the once strongly fortified town of Warwick. The building was originally used as the halls of the united guilds or lay fraternities of the holy Trinity and the blessed virgin, and of St. George the martyr, which were established in the 6th of Richard II, and dissolved by Henry VIII. It subsequently passed into the hands of Robert Dudley, earl of Leycester, and was converted by him into a hospital for a master and twelve brethren. He obtained an act of incorporation in 1571, and constituted it a collegiate body, with a common seal. In this act he calls it his *Maison Dieu*. The gate ports are entwined with texts of Scripture, whilst other texts are conspicuously scattered through the building. The entire structure is in good repair, and presents some beautiful specimens of half-timber architecture, especially in the fine old roofs. The quadrangle contains, on the north side, the master's lodge; on the east, the master's apartments and the common kitchen; on the west (now destroyed and converted into offices), what was originally a large hall, where (according to a tablet placed therein) king James I was right sumptuously entertained by sir Fulke Grevile; and on the south and west sides, the rooms for the brethren. It is richly adorned with the sixteen quarterings of lord Leycester's arms, separately emblazoned, as displayed on his own, and on his son's monument, in the Beauchamp Chapel, with the Sidney arms added, along with the bear and ragged staff, and the porcupine; the former lord Leycester's, the latter the Sidney's, crest. The front of the hospital displays a beautiful specimen of half-timbered building, with a very fine gable, having richly carved verge boards, and emblazoned with the armorial bearings of lord Leycester's ancestors, his crest and initials (R. L.), and motto, "Droit et Loyal," exactly as they appear on the celebrated alabaster mantel-piece at the gateway of Kenilworth Castle. In visiting the hospital, one is led to contrast the present flourishing condition of it, with the destruction of the proud abode of its illustrious founder—the Castle of Kenilworth, with its farms, parks, and chases: these were found by the commissioners appointed to survey it by James I, to be between nineteen and twenty miles in circumference; and not a rood of this noble property ever descended to Leycester's family.

It remains to be stated, that since the appointment of Mr. Harris (the

first descendant of lord Leycester's family who has presided over his foundations), to the mastership, the hospital has been brought to a good state of government, and its buildings relieved from a heavy load of plaster and daubing, which concealed their architectural beauties.

St. Mary's Church, and the celebrated Beauchamp Chapel, were next visited.

*The President's Soirée,*

Held in the County Hall, was numerously attended. The tables and walls were covered with exhibitions of early and mediæval antiquities and works of modern art. The rare enamels commented on in the morning by Messrs. Rogers and Isaacs, excited much interest; and they were accompanied by a further accession from the establishment of Mr. Redfern. Mr. F. W. L. Ross exhibited drawings of Peruvian urns, discovered in the tombs at Truxillo; Mr. Robert Cole, an extensive collection of rare and curious autographs; Mr. W. D. Haggard, President of the Numismatic Society, some rare medals, and a beautiful series of the productions of Mr. Wyon, chief engraver to the Royal Mint; Mr. C. H. Bracebridge, coloured drawings of the painted glass at Atherstone Hall; Mr. H. Lilley Smith, coloured diagrams and designs for church windows—the subjects selected from Scriptural incidents; and Mr. Pretty, drawings of monuments in the Beauchamp Chapel. In the Grand Jury Chamber were exhibited a large collection of rubbings, from monumental brasses in Hampshire, forwarded by Mr. R. H. C. Ubsdell, of Portsmouth; and drawings of the antiquities in the Museum of the Royal Irish Academy, brought from Dublin by sir W. Betham. These were drawn the actual size of the originals.

Sir Charles Douglas, M.P., having taken the chair, sir W. Betham made the following remarks:—

I have much satisfaction in presenting to the inspection of the Congress forty-one sheets of beautiful drawings of antiquities in the Museum of the Royal Irish Academy, which the Council of that learned body, with the liberality and good feeling for which they are distinguished, intrusted to me for that purpose. But before I enter into any observations on these interesting matters, I may be permitted to say something upon the value and importance of the study of antiquities as they affect the civilization of mankind.

It is very common among those who consider the necessities of life the *chief*, if not the *only good*, when they see men eagerly interested, and earnestly occupied in the pursuit of science, historic literature, or antiquities, to propound the question of *cui bono*, "*Of what use is all this anxiety and laborious investigation?*"

What benefit can the inhabitants of this globe derive from the know-



ledge of the revolutions of planets or stars only to be discovered by telescopes of the largest power? How is man to be benefited by the examination into the habits of infusoriæ—insects so small that a thousand may exist in a drop of water, or a million be petrified in a square inch of flint? What does it signify whether a crow has eight or ten feathers in his tail, or what the number, or shape, of the teeth of a quadruped? Whether a shell be of marine or fresh water formation; or whether Julius Cæsar wore a helmet or a cocked hat?

With these and such like questions we are constantly assailed by the utilitarians before-mentioned. Even among better informed and religious individuals, we sometimes hear that religion is the *one thing needful*, and that our eternal salvation alone should occupy our attention. These latter forget many of the injunctions of that glorious and precious volume, which, while it declares the one thing needful for our salvation, enjoins duties incident to our state while on earth, and commands us to take example from the industrious and laborious of the lower animals of our beautiful and harmonious creation.

“Go to the ant, consider her ways, and be wise.”

In a religious point of view also, the study of mediæval antiquities may induce us to avoid mediæval superstition; and while we reverence the works of art in ancient architecture, sculpture, and painting, we have no wish to see our churches disfigured by daubing and obscenity.

Had we only the plodding utilitarian and ignorant sciologist to contend with, we should disregard them; but it is too true, that even among the learned and scientific, each is apt to consider his own pursuit the only one worthy of attention. I recollect an eminent man of science, a mathematician of the first order, the head of a university, who was thought worthy to preside as the temporary head of the scientific professors of this great empire, and worthily so. He once said in my presence, of the study of antiquities and history, “*Of what use is it? One point of science is worth the whole body of history.*” I am happy to have to add, he changed his mind on consideration, and became a patron of archæological pursuits.

A first-rate musical composer also, now no more, happened to be present when Alexander the Great was spoken of, said, “that he considered him a greatly overrated character. That he might have had some love for music, but that he had no proficiency as a performer. He certainly kept a harper, named Timothy, but he could not tune his harp.”

Antiquities and antiquaries have been treated contemptuously by the generality of scientific men, and the study of heraldry is peculiarly a butt for their gibes and jests.

I once, in a large company of men of first-rate science, met the learned and able inventor of the calculating machine, Mr. Babbage; it was at dinner, after a meeting of the British Association, he was relating what



occurred, when a deputation which waited upon him to request him to stand for the representation in Parliament of the borough of Finsbury, complimented him on his acquirements in many branches of science. In his answer, he said that he acknowledged he had dipped into most sciences, but assured them there was one *he would never condescend to study*, it was that of *heraldry*. This sentiment, he said, was hailed with much approval by the addressers, and in the company then present produced a laugh at my expense.

I did not let the matter pass without response, but after a few observations, related the following anecdote.

“An altercation took place in the House of Lords when I was a boy between Lord Thurlow, then Chancellor, and the Duke of Grafton, in consequence of the latter having made use of the term *upstart peers*. The Chancellor retorted: ‘*The noble Duke talks of upstart peers; I thank my God I owe not my rise in life to the infancy of any woman whatever*’—an allusion not necessary to be explained.

“Dr. Watson, then Bishop of Llandaff, rose, and with a dignity for which he was eminently distinguished, addressed their lordships in these words.

“‘My lords, I cannot but deprecate the language we have just heard, as most unseemly in such an assembly; I am an old man, but I never knew a man despise genealogy and rank who had any to boast of, but on the other hand I never knew a man boast of his pedigree who had any thing else to boast of.’”

A just censure on both, which put an end to the discussion. In this glorious empire, due weight is given to every thing; the lowest birth is no bar to the attainment of the highest rank; the man ennobled by his Creator with eminent qualities may aspire to, and can acquire, the most eminent station; his innate nobility makes him illustrious; he acquires the external emblems of aristocracy, and demonstrates their true value. The descendant of an Eldon and a Thurlow may justly value himself as if he had been descended from a Beauchamp, a Wellesley, or a Spencer; our glorious constitution estimates a man by his worth, and invests him for his deeds with the outward emblems of the patrician order.

All historians know also that the surest guides to chronology are the generations of man. Artificial modes have been invented, as the Olympiad, the Julian period; and many epochs have been fixed by common consent, but the surest mode of calculation is by the generations of man.

“*Res genealogica et heraldica testes temporum et veritatis.*”

They are miliaries of history; on the ocean a ship marks a point,—she moves, it is lost for ever; so time produces and demolishes all things. *Chronos or Saturn devours his own children*, man’s fleeting recollections and traditions pass away and are forgotten, but his acts remain; from

them the antiquary draws his conclusions with almost as much certainty from the works of art from time to time discovered as he would from written documents.

Ancient manuscripts and inscriptions on brasses, stones, medals, coins, or other substances, are the tongues of the olden times; their interpretation is of admitted interest and importance; even the green rust, which time alone can make, has its value. But, says the scoffer, how can an un-inscribed and shapeless piece of metal tell a story or offer an illustration of the history of man?

The locality in which it be found, we answer, and the peculiar circumstances and connexion with other matters, may give it high importance. If a piece of bronze, however shapeless, be found in a sepulchral grave, or tumulus, and on being analyzed, its composition be found to consist of copper and tin, we without much hesitation ascribe it to the Celtic race. If in a tumulus we find a flint knife or other instrument of stone, we instantly appropriate that monument to a people less civilized, the previous inhabitants to those who used brazen implements. If an iron sword or other instrument occur in a tumulus, its more modern date will be obvious.

Let us now observe the golden implements depicted on the sheets surrounding this room, that have been found in such numbers in Ireland (and are now in the museum of the Royal Irish Academy), as torques, rings, ring money, pontlets of helmets, and hundreds of other articles, which are generally alloyed with a certain portion of silver; and it is remarkable that they have the *exact proportion* which is to be found in the native gold of Ireland. All modern articles are alloyed with copper, which is the true indication of the antiquity of the articles. Ancient silver articles are of rare occurrence in Ireland when compared with gold, a hundred of the latter being found to one of the former. The silver is generally very pure and without any alloy. Many are figured on these sheets.

Brass or bronze is found in immense quantities in pots and household utensils; also in carpenters' tools, as axes, chisells, knives, gouges, reaping hooks, and other tools which are usually called *Celts*. Military weapons, as swords, battle-axes, war clubs, spear heads of many patterns,—some perforated with holes evidently for fixing thereto a colour or standard,—daggers, and other weapons both for war and the chase. In some tumuli have been found the broken points of swords and spears, mixed with human bones, of which this I produce is a specimen found on the remains of persons slain in battle, in whose bodies these points of weapons were driven and broken in the deadly conflict. Great quantities of broken swords, spear heads, and battle axes, were lately found in deepening a ford of the Barrow river in the county of Carlow, to improve the

navigation. Here, no doubt, many a conflict took place in forcing this passage of the river by hostile armies.

Stone hammers and hatches of basalt, flint knives, arrow heads, and points for spears, and flint stilettoes or daggers, and other articles of stone, have also been found, and are here represented so exactly similar to those figured in the proceedings of the Royal Northern Society of Antiquaries of Copenhagen, found in the island of Funen, that the Danish plate might answer for the representation of the Irish relique, clearly indicating that the same race at one time occupied both countries.

Great advantages are to be derived by the accumulation of specimens into masses; two articles may be totally unintelligible separately considered, which, when viewed together, might palpably demonstrate their uses and objects. Museums of antiquities should therefore be cherished and made as perfect as possible; and all patriotic persons should deposit articles of antiquity therein, as there they will be useful to the historian or student, and intelligible by comparison and juxtaposition, whereas as solitary specimens they are of little or no value.

The antiquities of other nations are of nearly as much value to us as our own, and therefore we should publish our transactions and cultivate our intercourse and interchange of ours with similar foreign bodies. Articles not only similar but identical with those found in Ireland are also discovered in England, Scotland, France, Spain, Italy, Germany, Denmark, Africa, and even in the remote countries of the East Indian continents, the discoveries made in them therefore illustrate the history of the various tribes of the human race.<sup>1</sup>

The earth works and stone buildings, both sepulchral and military, which are scattered so thickly over Ireland,—with our cromlechs, stone circles, and other antiquities usually denominated Druidical, for which Ireland is so celebrated above all other countries,—demonstrate the peculiar residence of a race of people from whom at one time the youth of Celtic Gaul received (as is recorded by Cæsar) instruction in the highest branches of the learning of the Druids, and were not considered finished scholars till they had passed through the usual periods of instruction.

The *spolia opima*, which the Romans felt it a glory to exhibit at the triumphs of their heroes and warriors, conferred a title, or cognomen, of glory, handed down even to our day. Manlius *Torquatus*, in the war against the Gauls, accepted the challenge to single combat of one of the enemy, whose gigantic stature and ponderous arms had rendered him terrible in the eyes of the Romans, who considered him invincible. Manlius

<sup>1</sup> Since my return to Ireland from the Congress, I have received a fine specimen of a bronze axe and a spear head (exactly similar to those in the Academy), which were found at Perugia, and brought to Ireland by Mr. Beresford, with a specimen of ring money in copper.

slew him, and having cut off his head and stripped him of his arms and the golden torques with which he was ornamented, placed it bloody as it was on his own neck.

“*Torquatus torquem colli detraxit.*”

“*Caput Galli præcidit, torquem detraxit eamque sanguinolentam sibi in collum imponit.*”—*Aulus Gellius*, lib. ix. c. 13.

Their Roman name is from *torquere*, to twist. According to Probus, *torques* signifies a ring or circle of gold, flexible, twisted; an ornament for the neck and top of the breast. “*Circulum aureum, flexilem, obtortum colli ornamentum et summi pectoris.*”

Propertius says;—

“*Torquis ab incisâ decedit unca gulâ.*”

(The twisted torques drops from his incised throat.)

These golden ornaments were afterwards conferred by the Roman emperors on their foreign auxiliaries as rewards, but to citizens silver ones only.

They were a Gallic ornament of dignity; therefore if we find them in our bogs we may justly conclude that the same race of people inhabited Ireland. A fact which, perhaps, if it stood alone, might be disputed whether it would be demonstrative of such a result, but when all the other evidence of antiquity corroborates the identity of the two peoples, no unprejudiced man can question it.

I have now to call your attention to drawings of beautiful specimens of the true Gallic torques found in Ireland, and in the neighbourhood of the royal seat of Tarah; let us now examine whether they answer the description of Virgil, Probus, and Aulus Gellius: are these a flexible twisted circle of gold, an ornament for the neck and the upper part of the breast? I think you will admit such to be the case.

I am, however, of opinion, with Mr. Doubleday, of the British Museum, who, having discovered on a seal of King Henry II of England: “A kind of stiffened band, like a torques, round the king’s neck, to which is fastened his horse’s rein, as if to keep it up, the king’s hands being otherwise employed, one holding the shield, the other the sword,—he suggested that this might be really a torques; and, if so, it certainly explains the use of an habiliment hitherto considered a merely ornamental part of dress. I think there can be little doubt of the accuracy of Mr. Doubleday’s suggestion, and these torques fully bear it out; these points were evidently intended for something more than ornament. The twisted collar of the bridle supports this idea.

They are composed of four bars of solid gold, united in the centre, and

twisted round; possibly the strongest form which could be imagined consistent with flexibility.

Many years since, one of these torques was found near Cadir Idris, in Wales, and is described in the *Archæologia*. Others have been occasionally found in different parts of Britain; and some also in France. The most recent discovery was that at Boyton, in Suffolk, on the 20th of January, 1835, and is figured in the twenty-sixth volume of the *Archæologia* of the Society of Antiquaries. This weighs but 2 oz. 4 dwts.

A single bar, twisted in the form of a torques, was found in Ireland in 1836, of which I now exhibit a drawing. It is very light, and was apparently nothing more than an ornament for the arm or neck of a woman.

I am able to present other drawings of gold implements, exhibiting the gorgeous splendour of the ancient Celtæ, in *golden pontlets* of warriors' helmets, of the size of the original. Many specimens of these have been found in Ireland. The late General Vallancey, who would not assign a *simple* use to any article of antiquity if he could find a *mystical* one, called this the *Jodhan Morian*, or breast-plate of judgment of *Moran*, a celebrated judge or brehon of the ancient Irish, who is said to have possessed a collar or breast-plate which encircled his throat, and, when his judgment was erroneous, would close on his neck so as nearly to strangle him, until he reversed the unjust decree. However, the real use of these articles, as pontlets of helmets, is now not disputed, except by those whose opinions are of little value.

That the ancient Celtæ were excellent horsemen, and rode gorgeously-caparisoned horses, would appear from the admirably-formed bridle-bits of Celtic brass found in our bogs, specimens of which are figured in these drawings. It would puzzle the best *loriner*, or bit-maker, of the present day, to shew a more admirably-constructed bit, or one better calculated for the purpose, as to everything but its material, which is of cast brass, or *calcos*, copper and tin. The centre part is brazed, which shews that these miscalled barbarians were good workers in metals.

It would exceed the time allowed, to enter into the discussion of the numerous brazen articles found in Ireland here depicted. Hereafter they will possibly receive the attention due to their importance. I, however, exhibit many specimens of the ancient Celtic sword of brass.

I will now slightly touch upon the implements and weapons of stone found in Ireland, the productions of a people who occupied and possessed this island previous to those who used the golden and brazen articles alluded to,—a people called by the old Irish writers the *Firbolgs* and *Tuath de Darine* or the *northern people*, and by the Romans the *Belgæ* or *Caledonians*.

In the transactions of the Northern Antiquarian Society of Copenhagen of 1835 (Table III, figures 31 and 32), may be found two arrow-heads; and

figure 20 is a flint stiletto, so exactly alike, that the Danish plate might be taken for an exact representation of those found in Ireland.

These flint arrow-heads are found in every part of Britain, Germany, and the north of Europe: those in the Danish transactions, found at Marathon, were found in the island of Funen, in Denmark. Similar flint arrow-heads were exhibited by Mr. Wyld to the College of Physicians at their last meeting!—and I have seen the arrows of modern savages tipped with similar points. Flint daggers are of more elaborate workmanship, and require great labour, and no small portion of skill, to produce such as are here exhibited with the tools possessed at the time they were made.

These were evidently the weapons of a people unacquainted with the use of metal, and are of very remote antiquity. In the tumults lately discovered in the Phoenix Park, Dublin, a flint knife was found, which clearly demonstrates it to have been the formation of previous people to the Celtæ, who were acquainted with the use of metals.

The unseen influences and blandishments of polished life, which to the utilitarian appear contemptible and worthless, have a powerful and permanent effect on society: like bread thrown on the waters, or seed sown on good ground, its effect appears after many days. It has been well said by the Latin poet, speaking of the refinements of life: “Nothing is more useful than those arts which apparently have no use in them.”

“Magis utile nil est  
Artibus his quæ nil utilitatis habent.”

The thanks of the Association were voted to the Royal Irish Academy, for the exhibition of the drawings.

WEDNESDAY, JULY 21.

Visits were made to Guy's Cliff, the seat of the hon. C. Bertie Percy; to Stoneleigh Abbey, the seat of lord Leigh; to Stoneleigh church, and to Kenilworth castle and church.

Guy's Cliff, situated about a mile and a quarter from Warwick, on the Kenilworth road, is remarkable for its historical and legendary associations, and for its romantic and picturesque situation, which has been heightened and embellished by the tasteful hand of art. Leland, Camden, Dugdale, and Fuller, eulogize its natural attractions. “It is the abode of pleasure,” says the first of these writers, “a place meet for the muses; there are natural cavities in the rocks, shady groves, clear and crystal streams, flowery meadows, mossy caves, a gentle murmuring river running among the rocks; and, to crown all, solitude and quiet, friendly in so high a

degree to the muses." In the *Romance of Guy of Warwick*, it is thus introduced, in a passage cited by Mr. Wright in his paper :

“The pilgrim departed from the hall,  
Out of the town he took his way,  
And hastily went towards Arderne,  
To a hermit whom he knew there ;  
He dwelt in a remote part of the forest,  
Where he led a holy life,  
Beside Warwick, the city,  
It is called *Kybbe Cliff*,  
On the Avon, this hermitage,  
As is written in the history.  
But the hermit was dead ;  
No living man dwelt there.  
Then Guy resolved  
That he will never go from thence,  
But he will always remain there,  
And will there serve God.”

In the fourteenth and fifteenth centuries hermits appear to have been regularly appointed at Guy's Cliff to officiate at a chapel or oratory dedicated, according to Dugdale, to St. Mary Magdalen ; and Richard Beauchamp, *temp.* Henry VI, established a chantry for two priests to say daily mass for the repose of the souls of himself and his countess. Among those who succeeded to this office, was John Rous, the Warwick antiquary, who wrote a work, now lost, on the antiquities of Guy's Cliff.

The hon. Mr. Percy received his visitors with every attention, and threw open the private apartments of his elegant mansion to their inspection.

After leaving Guy's Cliff, many of the members stopped at Blacklow Hill, to inspect the site of the execution of Piers Gaveston, the favourite of Edward II, which is indicated by a monument erected on the crown of the hill by the late Bertie Greathead, esq., and thus inscribed : “In the hollow of this rock was beheaded, on the 1st day of July, 1312, by barons lawless as himself, Piers Gaveston, earl of Cornwall, the minion of a hateful king, in life and death a memorable instance of misrule.”

At Stoneleigh Abbey the members and visitors were received by Lord Leigh, assisted by the hon. Mr. Leigh, and the rev. F. L. Colville. An account of the abbey, drawn up by Mr. M. H. Bloxam, was read by Mr. Colville. The annexed abstract of the paper will be acceptable to all who visited on this occasion a place abounding in such interesting remains of mediæval architecture :—

“The church of this monastery, which was of the Cistercian order, was commenced A.D. 1154, and the south aisle and south transept of the





church, or rather the walls, still remain, though all other features have been altered or obliterated. The long corridor, or gallery, which runs along the north side of the inner court of the present mansion, occupies the site of, and is in fact, the south aisle of the Norman church. It is only about thirteen feet in width, which corresponds with the comparative narrow width of the aisles of Norman churches. The south front presents the usual arrangement of a Norman doorway at the eastern extremity. A similar doorway is recollected to have been inserted in the south wall of the south aisle at the western extremity, a very common arrangement. The arches separating this aisle from the nave may be traced on the exterior: they appear to have been in the style of the fourteenth century. The transept on the south side has been much altered for domestic purposes. No portion of the nave, central tower, north aisle, north transept, and choir, are now visible. That the tower was a central one, and not at the west end, appears from a notice in the *Register of Stoneleigh*, respecting the works done by Robert de Hockele, the sixteenth abbot, who was elected about the year 1309, and died in 1349. For Dugdale, giving as his authority the *Register*, now unfortunately lost, observes of this abbot, that ‘he caused the stalls of the quire to be all new made; as also the carved work under the steeple (which could be no other than the rood screen), with the great east window above the high altar, and the church to be new dedicated and covered with lead: all which are now totally demolished.’ And at the north-east angle of the corridor, the masonry of a portion of a very massive pier, which I conceive was one of those which supported the tower, still remains. Southward of the south transept is a room, or vestibule, which separated the church from the chapter-house, according to a very usual practice in Norman conventual buildings. The chapter-house still retains the central pier, which served to support the roof; and the west doorway, the architrave of which is semicircular, and enriched with numerous Norman mouldings, still remains. The chapter-

house, as usual with those of the Norman era, is square. Southward of the chapter-house, are sundry other buildings, the precise uses of which have not yet been ascertained; and then we come to a vaulted structure supported by piers, an erection of the fourteenth century, and running north and south. This I conjecture to have been the substructure of the abbots' lodgings, and built by Robert de Hockele. The refectory, of which there are now no traces, occupied the south side of the court parallel with the church. On the west side, now occupied by the Grecian front, and principal apartments, were the other domestic offices. But it is only on the north and east sides that any traces of the ancient monastic arrangement remain. The arrangement of this abbey, at least what is left, is very similar in plan to the arrangement of Kirkstall abbey, Yorkshire, though there are more remains of the latter than at Stoneleigh. On the presumed site of the choir at Stoneleigh, now covered with green sward, human remains have been discovered. I do not think the inner court had ever cloisters round it. The gatehouse, which stands a short distance from the abbey to the north-west, was also erected by abbot Hockele, and is an interesting specimen of a gatehouse and hospitium combined. It contains many architectural details of the fourteenth century, and many insertions of windows and gables of the seventeenth century. Some of the foundations of the abbey mill are discernible in the river a short distance from the abbey."

The members and their visitors having partaken of a cold collation, and inspected the valuable paintings and works of ancient and modern art, and the library, rich in scarce editions of authors eminent in our early national literature, proceeded in two parties, to Kenilworth, and to Stoneleigh church. Lord Leigh, with unremitting attention, conducted his guests over the church, situated at a short distance from the park. The church presents many good examples of the architecture of the twelfth and fourteenth centuries. "The arch, leading into the chancel," Mr. Bloxam observes, "is an interesting specimen of the Norman style in its later and enriched stage, and is faced with numerous ornamental mouldings. The tympan, or semicircular stone lintel, of the north doorway, now blocked up, is curiously sculptured with fishes, serpents, and dragons. It underwent considerable alterations in the fourteenth century, by the insertion in the walls of Norman masonry, which were cut into for that purpose, but not destroyed, and of large decorated windows in lieu of the original small round-headed lights."

By special order of the earl of Clarendon, Kenilworth Castle, with its precincts, not generally accessible to the public, were thrown open on this occasion to the Association. In an architectural point of view, these extensive ruins are remarkable as exhibiting a combination of baronial fortifications and domestic buildings through successive periods. The

term “Cæsar’s Tower”, so commonly applied to medieval structures, here designates a portion of the oldest remains erected by Geoffroi de Clinton, a Norman, to whom the manor of Kenilworth was granted by Henry I. John of Gaunt added considerably to the original castle; and Merwyn’s tower appears to be of an intermediate date. The latest are Leicester’s buildings, erected by Robert Dudley earl of Leicester, in the reign of Elizabeth. They are shewn in the accompanying cut, kindly supplied,



together with the preceding view of Stoneleigh Abbey, by Mr. H. T. Cooke, of Warwick, from his well compiled *Guide*, which is almost indispensable to the visitor to Warwick and its neighbourhood.<sup>1</sup>

Kenilworth Church is remarkable for an Anglo-Norman doorway in the west wall of the tower, of great beauty and of singular design. It is of much earlier date than the church itself, which is of the fourteenth century. The bordure, which extends horizontally above the semicircular head of the doorway, and returns at right angles down to the ground, is covered with a star-like ornament, and in each spandril is a patera. From the most ancient of the seals of the Priory of Kenilworth, Mr. Bloxam observes, we learn the form of the original church,—a Norman cross church, with a tower at the intersection and transept.<sup>2</sup> We also collect how the

<sup>1</sup> An Historical and Descriptive Guide to Warwick Castle, Kenilworth Castle, Guy’s Cliff, Stoneleigh Abbey, the Beauchamp Chapel, etc. By Henry T. Cooke. Fifth ed. Warwick, 1847.

<sup>2</sup> A cut of a portion of this seal is given in Bloxam’s “Gothic Architecture.” Seventh edition, p. 110, to which useful work we refer our readers.

tower was finished; which was with a square pyramidal-shaped roof, with overhanging eaves; and this was probably the origin of the spire introduced at a somewhat subsequent period.

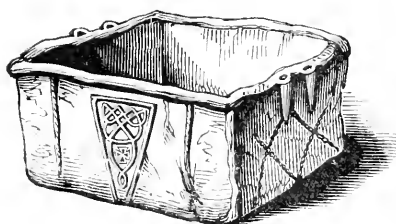
# EVENING MEETING.

*T. J. Pettigrew, Esq., Vice-President, in the Chair.*

Papers read:—

1. On the library of Captain Cox, the Coventry antiquary of the reign of Elizabeth. By J. O. Halliwell, Esq., F.R.S., F.S.A.
2. Notes relating to architecture and building, from mediæval manuscripts. By Thomas Wright, Esq., M.A., F.S.A.
3. A note on a leaden coffer discovered at Willingdon, near East Bourne, Sussex. By M. A. Lower, Esq.

This communication was accompanied by a drawing, from which the cut here given has been made.



Ancient Leaden Vessel found at Willingdon, Sussex.  
Length 12; breadth, 11; depth, 6 inches.

Mr. Lower states the coffer to have been lately found in a railway cutting at Willingdon, and observes:—"It is of cast lead, of the dimensions annexed. Sussex antiquaries can make nothing out of it. Do not fail to remark the *lozenge corded work* at the end, like that on the coffer containing the remains of

Gundreda and William de Warenne, discovered in 1845, at Lewes Priory. The vessel has had lifting handles of iron, the sockets of which remain at the ends. On the two longest sides is a triangular device of interlaced work, which reminds one of the ornaments occurring on Runic pillars."

Mr. C. Roach Smith made some remarks relative to the subject of Mr. Lower's note, and alluded to the various kinds of ornamentation on leaden coffins of early date, observing that for whatever purpose the little box or chest may have been intended, its date, from the style of the device, may be assigned to a period as early as the tenth or eleventh century.

4. On the Healing Medals of the time of Charles II, as illustrative of the superstitions of that period. By Robert Cole, Esq.
5. On the Monumental Brass of Thomas Earl of Beauchamp, and lady, in Warwick Church. By John Green Waller, Esq.

THURSDAY, JULY 22 (MORNING MEETING).

*Sir William Betham in the Chair.*

Mr. Wright read a paper on the Coventry Mysteries.

Mr. Fairholt read a paper on the Monumental Tablets ornamented with crosses, recently discovered on the site of the monastery of Kenilworth, for which some notes and a series of drawings had been prepared by Mr. J. G. Jackson, of Leamington. The monastery of Kenilworth was founded by Geoffrey de Clinton, in the reign of William the Conqueror, and it obtained many privileges from successive nobles and kings. South-west of Kenilworth church, and in the church-yard, was discovered, a few years ago, a portion of the ancient graves of the monastery. At the depth of about four feet below the lowest level of the present ground, seven stone slabs were discovered lying due east and west, of various sizes; four of them having incised floriated crosses. On one is some sculpture in basso-relievo, which it is very difficult, if not impossible, to decipher; but the lower extremity has all the appearance of an heraldic lion; the other two are plain. These slabs lie on the east side of a building of which the plinth and base moulding of one bay still remains, having angular buttresses, and being, no doubt, a part of the monastery now thoroughly destroyed, and affording no other trace of its grandeur than is shewn by the extent of ground occupied by its site, and two almost shapeless masses of wall yet standing, the ancient stable, and the picturesque ruin of the entrance gateway.

These monuments have been judiciously left uncovered, and exhibit a fair average series of examples of the grave-stones of the twelfth century. Mr. Fairholt alluded to the curious series of monumental brasses of an earlier character, discovered at Hartlepool, and engraved in the *Journal* of the Association, vol. i, p. 186, as well as to those described by Messrs. Bateman and Baily, in vol. ii, p. 256-60, as affording with these at Kenilworth a curious and nearly perfect series of examples. He quoted the laws of Kenneth king of Scotland, in the eighth century, to shew the prevalence of this custom; that monarch having ordered a cross to be put on every grave-stone, which was not confined to monuments of the religious fraternity, but were placed over knights and married women. In addition to the cross, sometimes various articles were sculptured allusive to the rank or profession of the deceased: an usage which existed as late as the year 1636; for an incised slab of that date in the south transept of St. Mary's, Radcliffe church, Bristol, to the memory of a servitor in the house of Canyng, exhibits the emblems of his profession — a colander and knife.

At the conclusion of Mr. Fairholt's paper, the meeting adjourned, and the day's excursion commenced by a visit to Charlecote, the seat of William Fulke Lucy, esq., who, accompanied by his uncle the rev. John Lucy, threw open the rich collections of his mansion, and hospitably entertained the Association and its visitors. The strong interest which the name of Lucy and the locality excites, in connexion with Shakspeare and Stratford-upon-Avon, is common to all who can appreciate the genius of this master-mind of our country. This interest was awakened to-day in no common manner in the hearts of all who took part in the proceedings of one of the most memorable days in the history of the Association.<sup>1</sup>

After the visit to Charlecote and its interesting church, the Association, accompanied by Mr. Lucy, proceeded to Stratford-upon-Avon, and having visited the church, Shakspeare's monument, the house in Henley-street, etc., assembled in the Town-hall, where they were received by William Sheldon, esq., the Mayor, several members of the Corporation, and of the Royal Shakspearean Club.

Mr. Pettigrew, Vice-President, having taken the chair, commenced the business by expressing the gratification, which he was sure every member of the Association felt, in having been so fortunate this year as to select for the scene of their Congress, a county, in which a matter of such great interest to the whole world as that about to be alluded to, arose; and which, he trusted, by a cordial co-operation, and joint exertion, would be satisfactorily accomplished. The question had arisen as to the sale of the house in which Shakspeare was presumed to have drawn his first breath. It was unnecessary to say one word upon the subject calculated to interest their feelings in a matter of such deep importance; and still more, it would ill become him to attempt to describe the character of Shakspeare, or to make any observations upon his genius, or illustrative of his writings. That would, indeed, be

“To gild refined gold, to paint the lily.”

He was sure that they must all, as members of an Association, one of the objects of which was to preserve from deterioration and destruction all buildings interesting from their antiquity, as illustrative of the periods to which they belonged, or of the manners of the ages in which they were erected, as also as being the residences of celebrated individuals whose genius made them known to future time,—he felt, that with himself, all must entertain the deepest interest in a work of the nature then before them, and be glad to be assured (as, indeed, they must have anticipated),

<sup>1</sup> One of the best illustrations of Charlecote, and one of the most sensible comments on its connexion with Shakspeare, have just opportunely appeared in a beautiful pictorial book by Mr. Fairholt, called, “The Home of Shakspeare illustrated and described.”

that the local authorities on that revered spot had never been inattentive to the subject; that, aided by a number of gentlemen of the county, they had exerted themselves to preserve every possible relic connected with Shakspeare, to raise funds for that purpose, and were still willing to incur further responsibility for the object. But connected with the peculiar circumstances of time and otherwise, with which the question was connected, legal difficulties had presented themselves to view, which made a final determination of considerable difficulty, and rendered it incumbent on those acting for the owners of the property, who were minors, to submit it to public auction; and hence the threat that had been heard, that the house was to be removed. Good God! Shakspeare was their household divinity, and who would permit the sanctity of the temple to be violated? Every Englishman must be indignant at the bare supposition of such a degradation. They must all at once put their shoulders to the wheel, and not allow any circumstances of difficulty to prevent them from doing their duty to themselves and their country. The Shakspearean Club of Stratford, together with the Mayor and Corporation, had invited them, as members of the British Archæological Association, to meet in that hall to-day; and it was incumbent on them then to receive the report made by that club, and the resolutions they had come to, which would be communicated to the meeting by Dr. Thomson; after which, it would be for those present, on the part of the Association, to express the feelings which they entertained upon the subject.

Dr. Thomson then proceeded to detail the proceedings of the Royal Shakspearean Club, in reference to the house and other relics; and having enumerated the different noblemen and gentry of the county who had associated themselves to secure the house to the nation,—Sir William Betham, Vice-President, moved, and Joseph Arden, esq., seconded the following resolution, which was carried unanimously:—

“That this Association fully enters into the views of the Royal Shakspearean Club, and will use every endeavour to carry them into effect.”

Mr. Pettigrew observed, that perhaps, he might be permitted to say, although the resolution applied to one institution only, that there were others which would accord with them in feeling, and, therefore, he trusted the Shakspearean Club would not fail to make similar applications to those societies. Not knowing what proceedings might transpire, he had been prepared to suggest the formation of a General Committee in London, in co-operation with the Stratford Committee, and had drawn up a resolution to the effect, which could now be fully carried out by the latter body, of applying to the President and Council of the Antiquarian Society, the Archæological Association, the Archæological Institute, the Royal Society of Literature, the Camden Society, the Percy Society, and the Shakspearean Society of London. He had the honour to be on the

Councils of most of those societies; and at the last meeting of the Council of the Shakspeare Society, a resolution was entered into, authorizing him or any other member of the Council (and there were three or four then present), to express the entire accordance of the society in any opinion expressed on this subject by the members of the Archæological Association. There would be no difficulty in obtaining the sanction of the effective officers to whom he had alluded; and the zeal already manifested by the local authorities, gave every earnest that the subject would be followed up with avidity and deserved success.

Dr. Thomson, in the name of the Royal Shakspearean Club, returned their best thanks for the kind manner in which the appeal had been responded to, and desired to state the unfeigned pleasure it had afforded them, of communicating with the British Association of Archæologists; and that it was the intention of the Committee to carry out the views as expressed, by applying to all the learned societies just mentioned.

The thanks of the meeting were then voted to the Mayor and Corporation for their attention, and the meeting concluded by the reading of a paper by J. O. Halliwell, Esq., F.R.S., F.S.A., "On the credibility of traditional anecdotes respecting Shakespeare, more especially regarding the story of his stealing deer from Sir Thomas Lucy's park."

The history of the English stage—or rather, perhaps, to speak more correctly, the history of the English drama and dramatic poetry—presents many phenomena which are nearly inexplicable; and not only is their solution difficult to the casual or general reader, but the more we read on the subject, and the greater the accession of material, we really discover an increasing perplexity, and the impossibility of suggesting an explanation which will suit all the conditions of the problem. The known facts in the history of this branch of literature during that century which concluded with the works of Shakespeare, are more startling and wonderful than anything that is presented to us in the history of the progress of physical science. At the dawn of the sixteenth century, the drama was scarcely a step in advance of the primitive mysteries; fifty years hardly sufficed to infuse the germs of artistic genius; the advance during the next thirty years can scarcely be noticed, for in fact our dramas of 1580 are simple, and our comedies of the same period absolutely so. The laws of Nature were suspended in favour of Shakespeare, the perfection of dramatic art following the primitive drama. Never in the history of the world's literature was perfection in any branch attained by so few gradations. As in nature, so in art, it is usually observed that that which is to last, and be permanent as a model of excellence, is only to be attained slowly and gradually. We all of us see daily accomplished the moral of the oriental fable of the dervise explaining to the prince how his beautiful grove of cedars had grown under his care, from their earliest plantation; while those which royal impatience had caused to be moved by gigantic efforts from Lebanon, were drooping their majestic heads in the valley of Orez.

Thus Shakespeare rose, and nearly simultaneously with him a luminous array



of contemporary dramatists ; all masters of considerable genius, but of course inferior to their great prototype. But the rapidity with which the entire science progressed brought with it some evils ; there is even to be traced in the pages of our immortal dramatist a crudeness which would have been softened at a later period. Appearing at so very early a stage in the progress of letters, it was perhaps impossible that this could have been avoided ; and the biographer has still more reason to regret it. A century later, and our libraries might have possessed volumes of Shakespearian correspondence, his manuscript plays, and materials for a history of him as a man. Of the man Shakespeare we really know nothing. It is not entries in parish registers, notices in court rolls, or traditional relics, that convey information of any value to the philosopher—we want evidence of his character and social position amongst his contemporaries.

It is true that we possess undeniable evidence of the general amiability of Shakespeare's character ; but I cannot,—for I have examined what materials we are fortunate enough to possess, with a view of discovering the truth,—I cannot bow to the decision of those who regard as worse than infidel any individual who will dare to hint the possibility of his sharing the errors, even any of the venial lapses, which are generally regarded as inevitably falling to the lot of us all. About four years since I unravelled, with considerable difficulty, two very curious notices of Shakespeare in the Aubrey manuscripts in the Ashmolean Museum at Oxford. Some one had tried their best many years since to erase them, and had apparently executed his task so effectually that his successors had not even noticed them. My discovery was not of a nature calculated to please the believers in the inspiration of Shakespeare ; and the consequence was that my antiquarian magnifying-glass was assailed with outeries and indignant remonstrance. Mr. Charles Knight was furious, and the pages of a weekly periodical decried my impertinent curiosity. But I submit that the resuscitation was legitimate, and that I should have erred had I followed and aided the design of the person who made the erasure. Surely the sacred majesty of Truth demands our adoration, rather than prejudices which, even though they arise from the most genuine and praiseworthy feelings, are certainly not wholly supported by historical evidence.

Nearly a century elapsed after the death of Shakespeare before any one seriously considered the propriety of undertaking a biographical account of him. The seventeenth century was not an age of curiosity or inquiry into such matters. A polemical divine had a far better chance than a Shakespeare or a Massinger. In 1707 the first life of Shakespeare appeared, by Mr. Rowe ; and the principal facts published by him may be very briefly stated. 1. That he was the son of John Shakespeare, and born in Stratford, in April 1564. 2. He died in 1616. 3. His father had ten children, and was a dealer in wool. 4. That Falstaff was originally called Oldecastle. 5. That he was compelled to take shelter in London in consequence of stealing deer from Sir Thomas Lucy's park. Now, Malone despatches most of these too summarily, as not deserving of credit ; but we shall find that the probability of the truth of nearly all of them is decidedly large. The first and second are, of course, known facts. The third is partly, and perhaps wholly, true. Although the baptismal registers only show eight children of John Shakespeare, we cannot negatively infer he positively had not more. The fourth I have absolutely proved from an inedited manuscript in James's



tions in the Bodleian Library, in my *Essay on the Character of Sir John Falstaff*. The fifth is the celebrated deer-stealing story ; I must confess I place considerable reliance on its partial truth. On no other hypothesis, as it seems to me, can we satisfactorily explain the remarkable allusion in the *Merry Wives of Windsor*. Believing I can add a little parallel evidence to what has already appeared on this subject, I venture to offer a few critical observations on the probabilities of its truth or falsehood.

In estimating the value of the probabilities in favour of a story of this nature, which, after all, rests for its actual facts on tradition, it is important to ascertain, in the first place, whether the circumstances of the anecdote are consistent with what we know of the manners and habits of the period to which it refers. Nothing can be so fatal to the testimony of a narrative as any remarkable inconsistency on a point of this kind ; and we find, on examination, that the mere fact of stealing deer, under ordinary circumstances, was at that time regarded by all, perhaps, but the owner, as a venial offence, and as a sport of youth not detrimental to character in the estimation of society, however much the moral offence may have been deprecated by the divines. Simon Forman, who was contemporary with Shakespeare, gives us a very curious picture of the amusements of the Oxford students in his time. He was servitor to two rather wild fellows, and he tells us that they principally amused themselves “ in the fencing schools and in the dancing schools, in stealing deer and rabbits, in hunting the hare, and in wooing comely girls.” Malone has collected many other evidences of this, but he has overlooked a very important notice in Reynold’s *Epigrammaticon*, written about 1642, and which I now give :—

“ Harry and I in youth long since  
Did doughty deeds, but some nonsense ;  
We read our books, we sang our song,  
We stole a deer ; who thought it wrong ?  
To cut a purse deserves but hanging,  
To steal a deer gets only banging.”

Not very elegant poetry, perhaps, but precisely what is wanted to establish the position that Shakespeare might have stolen a deer without any very serious consequences either to his reputation or position in society, or to his prospects in life.

Mr. Collier has proved, from papers in the possession of the earl of Ellesmere, that sir Thomas Lucy had deer at the time of Shakspeare’s residence at Stratford. He very naturally concludes that if sir T. Lucy had no deer it would not have been particularly easy for Shakespeare to have stolen them. Our next link in the chain of probability is the fact that we ascertain from the *Merry Wives of Windsor*, that some cause of dispute must have existed between Lucy and Shakespeare. Next, that the tradition is the only explanation we have of it. These probabilities seem to me to be too powerful to be resisted. The stupid verses on the subject appear clearly to be forgeries. We cannot disgrace Shakespeare by attributing them to his pen. To have written them would have been far worse than deer-stealing.

It would occupy too much time, and tire our audience, to enter thus fully into the other points of inquiry connected with the early history of Shakespeare ; and I may therefore be allowed to conclude more abruptly than otherwise would

have been advisable. Before I do so, I have the satisfaction of placing before the Association a very curious original manuscript, written about seventy years after Shakspeare's death, containing many curious particulars about Warwickshire, and a very interesting notice of Shakspeare. The writer refers to the parish-clerk as his authority, and the information he gives is very curious, because it distinctly shews the principal authority for Aubrey's *Life of Shakspeare* :—

“That clarke that shew'd me this Church is above eighty years old. He says that this Shakspeare was formerly in this towne bound apprentice to a butcher, but that he run from his master to London, and there was received into the play-house as a servitor, and by this means had an opportunity to be what he afterwards proved. He was the best of his family; but the male line is extinguished. Not one for feare of the curse above, dare touch his grave-stone; tho' his wife and daughter did earnestly desire to be laid in the same grave with him.”

This manuscript was printed entire a short time ago, but has not been publicly circulated, and may, therefore, be new to most present; but were it more generally known, I should still feel justified in placing it before the Association, for I find on comparing the manuscript with the printed edition, that scarcely a line of it is accurately transcribed. It is almost unnecessary to observe that there was at the time a person of the name of Shakspeare, a butcher, and that thus the tradition of the poet's having followed that trade at one period of his life probably originated; this fact was discovered by Malone, whose predisposition seems to have inclined towards the entire destruction of the credibility of all traditional anecdotes respecting our great dramatic poet.

It should, however, be recollected that Manningham's *Diary* furnishes us with an anecdote respecting Shakspeare, of contemporary authority, of no very creditable character. I do not believe it—nor do I think do any editors of Shakspeare. But I must mention it chiefly for the opportunity it affords me of impressing upon all readers of biographies of our poet the necessity of receiving mere personal anecdotes concerning him with the utmost caution. At the same time, we must sift the evidence and draw our conclusions from the deduction of probabilities, and not suffer ourselves to be unduly influenced in our decision by any preconceived opinion of the incompatibility of perfection of composition with defects in moral character. To say of Shakspeare that he is “the greatest name in English literature, the greatest in all literature,” is sufficient. We may observe, figuratively, he is immortal, but to speak of his writings as inspired, to approach them with veneration equal or superior to that paid to the Holy Writings, and to adduce him on imaginative grounds as a model of moral perfection, savours to me more of impiety than of that calm and moderate judgment which is certainly essential in all correct criticisms on our classic writers.

On the return from Stratford, many stopped at Welcome, the property of Mark Phillipps, esq., M.P., to inspect some earthworks there, reputed to be ancient fortifications. There is a deep ravine widening towards the high road to Warwick, with a carriage-road running up the centre; the banks are covered with trees and underwood, and the visitor is at first impressed with a notion that he is in an ancient vallum or intrenchment;

but the illusion, as he advances, is dispelled, and the work is shewn to be a winding *chine*, or natural fissure, formed by a spring of water on the rising ground.

#### EVENING MEETING.

*Mr. Pettigrew in the Chair.*

Papers read:—

1. On the probability of the Golden Lion Inn, at Fulham, having been frequented by Shakspeare, about the years 1595 and 1596. By T. Crofton Croker, esq., M.R.I.A., F.S.A.
2. On the Tapestry in St. Mary's Hall, Coventry. By F. W. Fairholt, esq., F.S.A.

This paper was illustrated by an exhibition of a portion of the tapestry said to have been at some former period abstracted from St. Mary's Hall, and now in the possession of Mr. Samuel Pratt, of Bond-street, who kindly forwarded it for the present occasion. In the opinion of Mr. Fairholt, it represented the marriage of Henry VII.

3. On the remains of Kingsbury, a seat of the kings of Mercia, on the Tame, Warwickshire. By C. Holt Bracebridge, esq.

#### FRIDAY, JULY 23 (MORNING MEETING).

*Sir W. Betham in the Chair.*

Papers read:—

1. On Lessnes Abbey, Kent. By John Alfred Dunkin, esq.
2. On the Staplegate, Canterbury. By Charles Sandys, esq., F.S.A.
3. On an inscription over the doorway of Weaversthorpe Church, Yorkshire. By the Rev. T. Rankin.

Mr. Wright remarked, that the inscription in his opinion had been inaccurately copied, and he assigned reasons for differing with the author of the paper on its meaning, which he conceived to be that the church was built by a person there named, in the reign of Henry I.

Mr. G. Godwin made some observations on the Beauchamp Chapel, and drew attention to the restorations then proceeding there, which, he said, were apparently carried on without professional assistance, and if pursued to the end, would entirely destroy the character of the building. Anxious as he was that such a building should be maintained, he would sooner see it a ruin than that the original work should be thus disguised. It seemed easy for a working mason to take the remains of a pinnacle, or a canopy, and copy it, but unless aided by the eye of an artist, the result, while it appeared like, would be a mere caricature. He was most anxious not to give offence; all he wished to suggest was, that the legal *custodes* of the building should place the masons under the direction of their architect. While speaking, he would further suggest, that the crypt of

St. Mary's should be freed from some of the earth which now hides the bases of the Norman columns. A trifling outlay would render this a very interesting part of the church.

Mr. C. H. Bracebridge said, that instead of being offended, the county would feel greatly obliged to Mr. Godwin, who had only spoken too mildly as to the course pursued in the restoration. The sum of £50 per annum had been granted under the trusteeship of sir William Dugdale's heirs, and the mayor of Warwick, for the support of the chapel, and he (Mr. Bracebridge) pledged himself to bring the remarks which had been made before these parties, and to obtain what was desired. The crypt was in different hands.

The remainder of the day was spent in a visit to the antiquities of Coventry and to Combe Abbey, the seat of earl Craven. At Coventry many of the visitors were kindly attended by Dr. O'Callaghan to the churches, to St. Mary's Hall, Ford's Hospital, etc.; other parties were escorted by Mr. G. Eld, a member of the corporation.

#### *Evening Conversazione.*

In the upper room of the county courts were exhibited, in addition to the drawings of antiquities from the museum of the Royal Irish Academy, an interesting collection of rubbings from the monumental brasses of Hampshire, forwarded by Mr. R. H. C. Ubsdell, of Portsmouth. The walls of the room were almost completely covered with these two exhibitions. Upon the table lay several hundred sketches of Roman weapons, ornaments, etc., discovered, with coins of the higher empire, in a Roman encampment on Hod Hill, Dorset, contributed by Mr. Durden, of Blandford; Roman antiquities recently excavated at Richborough, and Saxon remains from Ozengal, forwarded by Mr. Rolfe; a superb collection of coloured drawings of Roman urns, vases, etc., discovered by the hon. R. C. Neville, during his researches on the site of the Roman station at Chesterford, Cambridgeshire, the latest results of which were detailed in a paper communicated by that gentleman to the Congress; and drawings of Saxon remains discovered in a cemetery at Cotgrave, Notts, by Mr. Bateman. Early in the evening this room was filled with visitors, and Mr. Roach Smith described the various collections which had been added to that of sir William Betham, and explained by that gentleman on the Tuesday evening. Mr. Smith observed, that opportunity was seldom afforded of witnessing such excellent specimens of various epochs brought together under circumstances so clearly authenticated, and so favourable for comparison and explanation; and then proceeded to explain and point out the peculiarities of the remains before him. The collection made by Mr. Durden, he said, was of the highest interest to the antiquary, because by aid of coins, the weapons, etc. could be appropriated to a certain period, and it was

remarkable that they were unmixed with objects anterior or posterior in date. Mr. Neville's researches (conducted in a rare spirit of intelligence and liberality) had thrown much light upon the arts, the customs, and habits of the Romano-Britons, and had elucidated the ancient topography of the district. Mr. Bateman's contribution afforded some remarkable Anglo-Saxon antiquities, especially valuable for comparison with those from Kent, discovered by Mr. Rolfe. Placed side by side upon the table, it would be seen at a glance that they belonged to different tribes, and it was well known that Kent and the midland parts of Britain were peopled by distinct Germanic races. The fibulæ, or brooches, from the Kent and Nottinghamshire Saxon cemeteries, were strikingly different; the former were almost invariably circular, and set with stones, gold filigree, etc., while the latter were of a large cruciform shape, the lower extremity terminating in a figure somewhat resembling a duck's bill. There were with the deposits from both localities a similar admixture of Roman remains. The embossed glass vessel, of which a drawing was furnished by Mr. Bateman, was one of the rarest examples of the perfection which the manufacture of glass had attained among the Romans, ever discovered in this or perhaps any other country.

Mr. Smith concluded by directing the attention of his audience to the true object of antiquarian pursuits. The mere collecting together the remains of the works of past generations, and re-entombing them in inaccessible cabinets, dissociated from those facts which alone could explain, illustrate, and make them useful to science, was the result of ignorance, selfishness, or a churlish disposition, not in keeping with the intelligence of the present day. It was never to be lost sight of, that antiquities are only properly studied when they are made the means to an end, namely, the advancement of historical knowledge, the separation of fiction from fact, and the promotion of truth. Indeed, the study of antiquities is indispensable to the historian, because it is the study of monuments which are contemporary witnesses of past times, and their evidence is incontrovertible. He then adverted to its influence on the mind, inducing habits of thought and reflection, assuaging rough passions, humbling worldly pride, and affording at all times, to high and low, an exciting and honourable recreation which might be advantageously substituted for many frivolous and debasing amusements, sanctioned, not by reason, but by custom and fashion; and finished his observations by appealing to the ladies present to exert their influence in favour of objects which so much concerned the education of youth, and the public good.

Sir W. Betham followed with some forcible remarks to the same purport, and inferred the mutual advantage that would arise from securing the co-operation of the ladies.

The assembly then rejoined the company in the large room below,

where exhibitions of works of ancient and modern art were provided by Messrs. Redfern, Cole, Haggard, H. L. Smith, Bracebridge, and others. The band of the 11th Hussars, stationed at Coventry, was kindly lent for the occasion, by the earl of Cardigan; Dr. O'Callaghan superintending the necessary arrangements,

SATURDAY, JULY 21.

The closing meeting was held at ten o'clock, A.M., Mr. Pettigrew in the chair. At this meeting votes of thanks were passed to lord Brooke, sir Charles Eurwicke Douglas, M.P., and William Collins, esq., M.P., for the personal support they had afforded the Congress; to the mayor and corporation for the loan of the County Courts, the Guildhall, and other public rooms; to the Warwickshire Natural History and Archæological Society, for the free access granted to the Museum; to the Local Committee for their active and efficient services; to the vice-presidents, sir William Betham and Mr. Pettigrew, the treasurer, and secretaries; to the contributors of papers and exhibitions; to lord Leigh, Mr. W. F. Lucy, the earl of Clarendon, earl Craven, Mr. C. W. Newdegate, M.P., and Mr. Mark Phillipps, M.P., for assistance afforded the Association during the Congress. The thanks of the meeting were then voted to the Chairman, and carried unanimously.

The meeting was held in the forenoon in order to admit of the completion of the excursion portion of the programme by a visit to Astley church and castle, and to Arbury, which were accordingly proceeded to immediately after the meeting by a large party.

At Astley Castle, a moated and fortified building of early date modernised, lord Lifford received the excursionists in person, and gave them free access to the house and grounds.

A very short distance from Astley Castle stands Arbury, the beautiful seat of Mr. C. N. Newdegate, M.P., who received the Association with elegant hospitality. The drawing-room and dining-hall, in the late pointed style, are remarkable, if we were rightly informed, as having been executed from the drawings of an amateur, sir Francis Newdegate, at a time when Gothic architecture was less understood than it is now. Arbury contains a number of very interesting pictures and portraits, amongst which is the remarkable painting, or rather series of paintings, inscribed, "The combat in Paris betwixt John de Astley and Peter de Mape, 29th August, A.D., 1438," and "The Combate in Smithfield betwixt sir John de Astley and sir Philip Boyle, 30th January, A.D. 1441," engraved in Dugdale's "Warwickshire." There is also a gallery of antiquities, and casts of celebrated antique sculptures, including some remarkably good specimens of fresco-painting and fine tessellated work from ancient sites in Italy.

At a banquet given to the Association, Mr. Newdegate, on his health being drunk, returned thanks, and said he felt proud in receiving beneath his roof persons so distinguished in literature and in antiquarian science. When he reflected upon their object in visiting the ancient monuments and memorials of Warwickshire, he thought it would be indeed hard if those who were connected with the county by birth, by blood, by position, and by choice, did not hasten to give them a cordial welcome, and the best reception in their power.<sup>1</sup>

<sup>1</sup> The following note was sent by Mr. Planché, but not received in time.

In the "Rugby Monthly Advertiser," a question was addressed to Mr. Planché or Mr. Fairholt, as to the costume in which the supposed portraiture of John Rous, engraved by Hollar for sir Wm. Dugdale's "Antiquities of Warwickshire," and which purports to have been taken "from an ancient roll drawn by himself, wherein the pictures of the earls of Warwick are also curiously delineated," is represented. The writer continues, "now we have long had misgivings, which we shall be glad to have cleared up, as to this being the portrait of Rous. To our mind it is rather that of some 'lawyer ware and wise,' a serjeant at the law, or judge, from the omission of the mantle, probably the former, for it represents the person delineated, if Hollar's engraving be a correct copy, in proper legal costume, a coif on the head, a gown with sleeves furred or ruffled at the wrists, a tippet or cape about the shoulders bordered with fur, and a furred hood falling behind the head, and not in the habit either of a chantry priest, or a member of a collegiate foundation. Having thus proffered a theme for enquiry, with our opinion thereon, we shall await to see if it be responded to."

In consequence of these remarks I went to the College of Arms, and in company with our associate, Lancaster Herald, inspected the Warwick roll, and compared the figure drawn on the back of it with the engraving in Dugdale. The result of this inspection was, the corroboration of Dugdale's state-

ment. There can be no doubt that the figure was intended to represent Rous. By the side of it is the description of him, but it is nearly obliterated. It commences, however, with his name "John Rous," and the words Oxoniae, Honore, and Magistri, are very legible. Something like the word Doctus, or Doctoribus, is also visible, and my belief is, that the antiquary is represented as a doctor of divinity, the gown being red, trimmed and lined with white fur. The coif is black, and the under dress blue. The identity of the portrait is likewise proved by the arms on the back of the chair, which are quarterly 1st and 4th *vairy*, a fess *gules* charged with three ducal coronets, *or*, for Rous of Guy's Cliff, Warwickshire, and 2nd and 3rd *argent* three bars *gules*, a bend *ermine*, probably the arms of his mother. His pedigree is on the back of the roll, but very illegible. The only arms I can find to correspond with this quartering are those of Fincham of Fincham, county of Norfolk. The writer in the "Rugby Advertiser" observes that the arms on the chair are not those given by Dugdale to the name of Rous: but I think he will find that the arms so given are those of the Rouses of Rouse Lench, county of Worcester (quite a different family to the Rouses of Guy's Cliff), and who bore *argent*, two bars engrailed *sable*. The escutcheon beneath the chair on which the figure is seated, and the smaller one on the scroll end of the arm of the chair, are charged with the red rose of Lancaster, barbed and seceded, *or*. Rous died during the reign of Henry VII.



### Notices of New Publications.

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ANTIQUA EXPLORATA: being the result of Excavations made by the hon. R. C. Neville, during the winters of 1845 and 1846, and the spring of 1847, in and about the Roman station at Chesterford, and other spots in the vicinity of Audley End. Saffron Walden, 8vo. 1847.

THE sites of the Roman stations which stood upon the great roads in that portion of Britain now known as Essex, are, with the exception of Camulodunum, *Colechester*, as yet not wholly determined. The *iters* of Antonine and of Richard agree as to names and distances in those lying between Londinium and Camulodunum, although their positions have not been satisfactorily recognised by those requisite facts which are needed to demonstrate the sites of Roman stations. Those beyond, on the road to Venta Icenorum, *Castor*, near *Norwich*, also accord; but their identification is by no means established, notwithstanding the labours bestowed by the sturdy antiquaries of the last two centuries, who explored the ground under an advantage which we do not possess, that of being able to examine those superficial remains which the hands of ignorant and selfish men have long since destroyed or appropriated to purposes which preclude their being ever again available to the researches of the antiquary. The modern investigator has therefore to work under disadvantages which are daily on the increase, and he has often to penetrate the soil at no small trouble and expense, to trace the line of foundations, which by being concealed have escaped the destroyer. The station *Icianus* of Antonine (omitted in Richard), is supposed by Horsley to be Chesterford, and Mr. Neville with good reason adopts his opinion. Horsley failed in obtaining from this locality, or from any other in the county of Essex, a single inscription to assist his inquiries and confirm his opinions, and subsequent discoveries have not furnished any such desirable evidence. In the mill at Chesterford, he found a fragment of Roman sculpture, imperfectly figured in his *Britannia Romana*, which appears to have been intended to represent the *Dea Matres*, and not, as he supposes, the effigies of three persons interred there. He observes: "These monuments, as well as the military ways, are the most ruined in this county of any I know, where they have been in all probability so many." At Chesterford the work of destruction seems to have been rife and active for a long period; as in 1710, the Roman walls, twelve feet thick, furnished materials for the road to London and Cambridge, which, we believe, actually passes over a portion of the

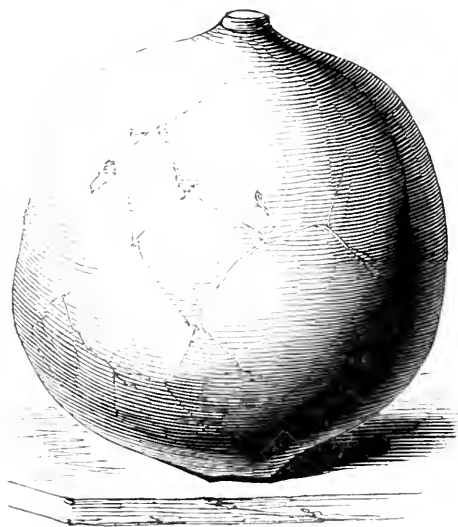
foundations; and, up to recent times, these remains were commonly resorted to by the tenants of the property as a convenient quarry for similar purposes, and for building materials. Cupidity, curiosity, and antiquarian zeal without much judgment, have, in past times, been busily at work upon this enticing spot; and the vast quantities of relics which it has furnished can be partly estimated by the collections in the county and elsewhere yet extant, but most of which are apparently soon likely to be severed from those circumstances, whose record can alone lead to their identification, and render them valuable to science. The occupier of the mill referred to above, by name Rusted, was an ardent collector, and, many years ago, offered a mass of antiquities gathered from the station, sufficient to fill two bushel measures, for seventy pounds: the offer was unfortunately refused, and the collection became dispersed. An immense quantity of coins from Tiberius to Arcadius have been from time to time brought to light; and, in 1769, it is recorded that a large parcel was found in a pot, but what became of them nobody knows.

Mr. Neville, whose researches up to the spring of the present year, are detailed in the volume before us, has shewn equal liberality, zeal, and judgment, in rescuing from oblivion the remains which the friendly earth has yet preserved, and in rendering them serviceable to antiquarian science; and when we survey the numerous and interesting objects he has, within a brief period of time, collected, we cannot help lamenting that a site so fertile had not in past times been explored by persons as competent as himself, to undertake the task in so proper a spirit, and with like intelligence. We hope the example he has set will be widely followed. It is, under present circumstances, to men, such as he, calculated by feeling, by taste, and by position, to do so much in the neglected field of antiquarian research, that we must mainly look for the preservation of our national monuments; and when we say *preservation*, we do not mean the getting together and hoarding up in cabinets in that dog-in-manger spirit which, although common to a certain class of persons, is repudiated by every gentleman and scholar; but we mean by the term, that effectual guarding against the accidents of time, and the ignorance and selfishness of individuals, and an ultimate and irremediable oblivion, which is only to be secured by depositing the remains where they can be freely inspected, and criticized by all. Private museums cannot be too much encouraged; and where the owners are persons of cultivated taste, and of liberal disposition, the antiquities will receive better attention than can possibly be afforded in a large heterogeneous mass of all periods and countries, collected without end or motive, and useful only in gratifying the capricious taste of the idle loungers and the fashionable *virtuoso*. Next to private collections come county museums, and these should be confined to the county antiquities; in them, for comparison, may be placed casts of the

various remains from other counties properly classified, while all who have no object in establishing private museums, will be naturally induced to give presents to the public establishment. All collections, both private and public, should be well catalogued and published.

Mr. Neville's explorations within the site of the Roman station have been hitherto confined to the small space of half an acre ; but it is to be hoped the difficulties referred to, which confined his operations, will be at once removed. In this limited spot he laid open many circular pits, such as are almost invariably met with on or near the sites of Roman stations and villages, in which were numerous fragments of pottery, and nearly 400 coins, chiefly in small brass ; including four British, one of which is an unpublished type, and another of Cunobeline, with the rare reverse of a boar upon his haunches eating some trailing plant, and beneath, TASC.FIL., according to Mr. Birch, but in the opinion of the Rev. Beale Post, TASC.FIR. The arguments *pro* and *con* will be found in the *Numismatic Chronicle*, and in our *Journal*. The other coins are carefully catalogued. They present nothing requiring special remark, except an aureus of Licinius, *rev.* "Ubique Victores. PTR.", and the *Britannia* type of the second brass of Antoninus Pius. With these, notice may be drawn to a fine specimen of the *Britannia* type of the second brass of Hadrian ; and to examples of the "Comes", "Virtus", and "Pax", reverses of Carausius, in the possession of Mrs. Owen Edwards, of Chesterford, to whom praise must be awarded for having preserved a good collection of urns and other objects discovered at that place.

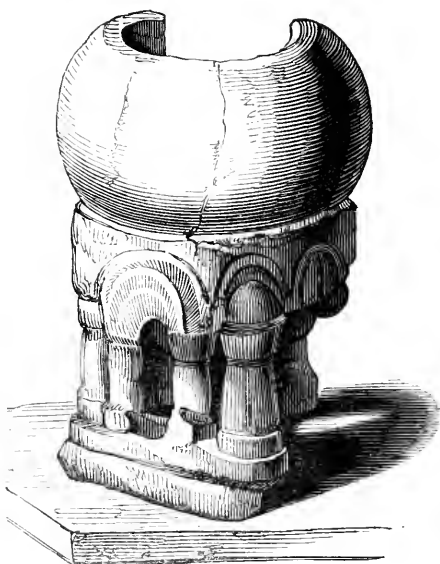
By the kindness of Mr. Neville, we are enabled to give a few examples of the fictile ware, and other remains, from cuts which adorn his book. The first is of a bee-hive shaped amphora, in fragments when discovered, mixed with numerous bones of birds. It is two feet high, and about twenty inches in diameter. These amphoræ are not unfrequently found converted into tombs, or cists, for holding the glass vessels



in which were enclosed the residue of burnt human bones. In the museum of Mr. Charles, of Maidstone, are preserved the entire deposit of an amphora-tomb and its contents.

The next vessel is novel to us, and will be so, it is presumed, to most of our readers. "When discovered," Mr. Neville states, "it was in five or six pieces, lying in one of the holes described above, in company with a second brass coin of Vespasian, bone pin, iron stylus, and fragments of other pottery." What may have been its use, or whether it were merely designed as an ornament, it is difficult to say, especially as we have not seen the vessel itself, but no one can help recognizing the marked Roman character of the architectural portion.

Among the pottery is, as may be supposed, a considerable quantity of the beautiful red ware known by the term (of disputed propriety as here applied) of *Samian*. The bowl represented in the annexed cut is four inches and a quarter high, and nine in diameter at the top. Numerous examples have



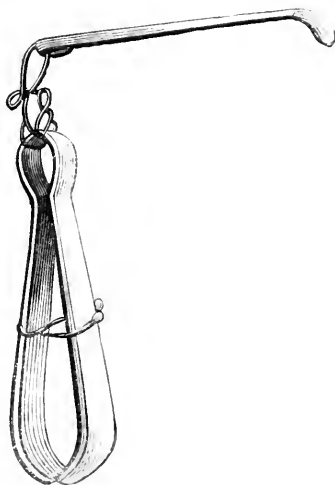
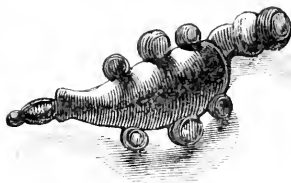
been discovered of these interesting vases, particularly at London, York, and Richborough. In the present volume of our *Journal* will be found an extensive list of potters' names, occurring upon the "Samian" vessels (chiefly of the unembossed kind) found at York, and now arranged in the museum of that city by the Rev. C. Wellbeloved.

Among the miscellaneous objects, we may particularize bone pins, a specimen of which is here shewn, used for the hair and for the dress; styli; bronze bracelets; and other ornaments; fibulae, of which one, shewn in the adjoining cut, appears to have been enamelled; and a fragment of fluted bone, resembling in shape part of a musical instrument. It may be observed, that perforated bones, not unlike portions of flutes, are frequently found both in this country and on the continent, about the sites of Roman buildings; they are supposed to have been used for weaving. The bronze tweezers, with ear-pick attached, are curious, but not very uncommon.

With respect to the leaden *eagles* mentioned by the author, we must suspend our judgment before we can consent to call them *Roman*. It appears that three have been found in the heart of the Roman camp; another

was found by Mr. Inskip of Shefford; and we know of three more in Cambridgeshire, which have been sixty years in the possession of their present owner; all rather battered,

but precisely similar to each other—the same flattened beaks, the same long legs, the same holes through them, the same sort of gilding, and covered with the same sort of what looks like brownish paint. We should like to see all these eagles gathered together, and then a more decisive opinion could be pronounced; but at present we are, we must own, more inclined to fancy them *doves*, and possibly used to suspend lamps. Ches-



terford, though now but a village, was once a market-town with great privileges, and we must therefore expect to find medieval as well as earlier remains. A friend of ours once happened to have one of the daggers, of which several have been found in and about the village and sold as Roman. As it was more perfect than usual, he proceeded with great care to clean it, when he was not a little surprised and annoyed to find scratched on it, in rude characters, "God preserve King James."

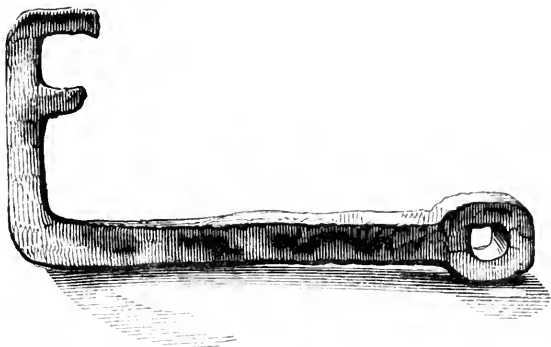
The urns and fictile vessels found by Mr. Neville, include very extensive varieties, and many are remarkable for their form and pattern. Drawings of most of these, cleverly executed by Mr. J. M. Youngman, of Saffron Walden, were exhibited at the recent Congress of the Association, and elicited universal admiration. They had been previously brought before the Society of Antiquaries, and were returned, without a single cut being afforded for the *Archæologia*. We are again reminded how much we owe to Mr. Neville for taking upon himself the expense of publishing what is of so much general interest. The greater portion of these urns were procured from a field situated immediately outside the walls of the Roman station, from apparently the cemetery attached to it. They were accompanied by skeletons and bones, arranged in groups, and in many instances filled with burnt bones, so that no doubt can arise as to their funereal character. The juxtaposition of skeletons with urns filled with burnt bones, has been repeatedly noticed in Roman burial-places, and shews that burying the body entire in some instances, and burning it in others, were practised simultaneously.

Mr. Neville has not confined his investigations to Chesterford. At Hadstock he has laid open, in a locality called "Sunkin-church-field," fragments of Roman tessellated pavements, with the foundations of a

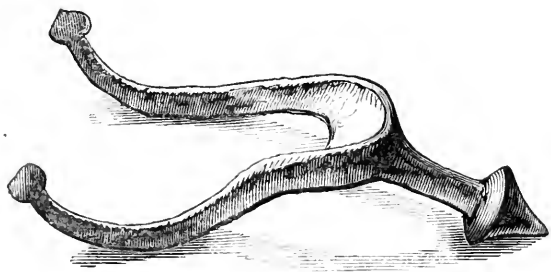


building of considerable extent, coins, etc. The cut annexed represents a portion of a Samian bowl from this neighbourhood; and the key shewn

below, will be useful for comparison with those in the museum of Mr. Rolfe, obtained from the Saxon cemetery at Ozengal.



The spur, which closes the illustrations of our notice of this interesting and valuable essay, is a good example of the Norman prick-spur, and was procured from Chesterford church-yard.



Mr. Neville is still actively prosecuting his praiseworthy researches, and we sincerely wish him health long to continue them with pleasure to himself, and with gratification and advantage to the antiquarian world.

C. R. S.

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NOTICES OF THE CHURCHES OF WARWICKSHIRE. Deanery of Warwick.  
Under the Superintendence of the Architectural Committee of the  
Warwickshire Nat. Hist. and Archæological Society. Nos. I. to VIII.  
8vo. Warwick, H. T. Cooke; London, Rivingtons.

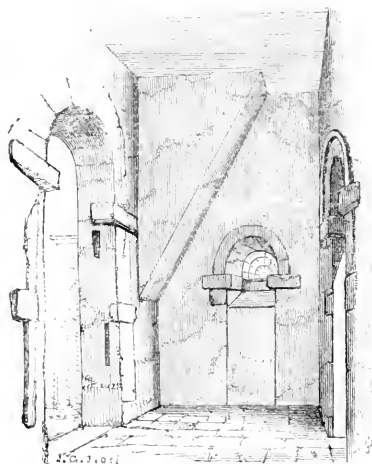
THE taste for church architecture which has prevailed during the last few years, has led to a class of publications which are in the fullest sense of the word parochial histories; but which are far superior to the old parochial histories in this, that they give detailed and careful descriptions and engravings of the monumental remains (using this term in its widest sense) of the various parishes on which they treat. The church, as the main object of attention, and in fact the most attractive monument in the larger number of country parishes, of course occupies the most prominent place in this new class of county histories, which differ especially from the old county histories in their scientific survey of the ecclesiastical buildings. Such a survey, made a century and a half ago, with our modern knowledge, would have been invaluable; for, during that period, many of the most interesting of our country churches have been destroyed to make way for modern erections. Within two or three years we have seen works, such as we have alluded to, either published or announced, on the churches of Yorkshire, Lincolnshire, Northamptonshire, and other counties, and we have now before us a similar work on Warwickshire, which is not inferior in merit to its rivals, whether we regard literary compilation, artistical embellishment, or typographical execution, and which has a peculiar interest for our associates at the present time.

The churches of Warwickshire have in general less architectural interest than those of such counties as Yorkshire, Lincoln, and Northampton, and the deanery of Warwick, with which the publication naturally commences, is not altogether the richest in the county in church architecture, yet it contains a few churches that are well deserving of notice, and presents examples more or less extensive of every style that has predominated in turn since the Saxon times. Thus, we have a Saxon tower in the church of Wootton Wawen; we find specimens of Norman architecture of different dates in the crypt of St. Mary's at Warwick, and in the churches of Budbrooke, Beaudesert, and Preston Bagot; of early English, which is more rare, we have some remains at Budbrooke; the decorated style is found at Wootton Wawen, Ullenhall, Preston Bagot, Morton Bagot, Tanworth, and Lapworth; and perpendicular predominates in St. Mary's at Warwick (especially in the beautiful Beauchamp chapel, which has lately suffered much externally from unskilful repairing), and in the churches of Haseley, Henley in Arden, and the fine tower of Beaudesert; while the churches of Bearley and St. Nicholas at Warwick are entirely modern. The latter, it



is observed, "though faulty in general outline, in its proportions, and in detail, is nevertheless interesting, from the fact of its being one of the earliest churches in this country, erected towards the close of the last century, on the incipient revival or renaissance of ancient ecclesiastical architecture, and when as yet the principles of construction, adaptation, and arrangement, were scarcely, or at best but very imperfectly, understood." The parishes above-mentioned are all yet published of the Churches of Warwickshire.

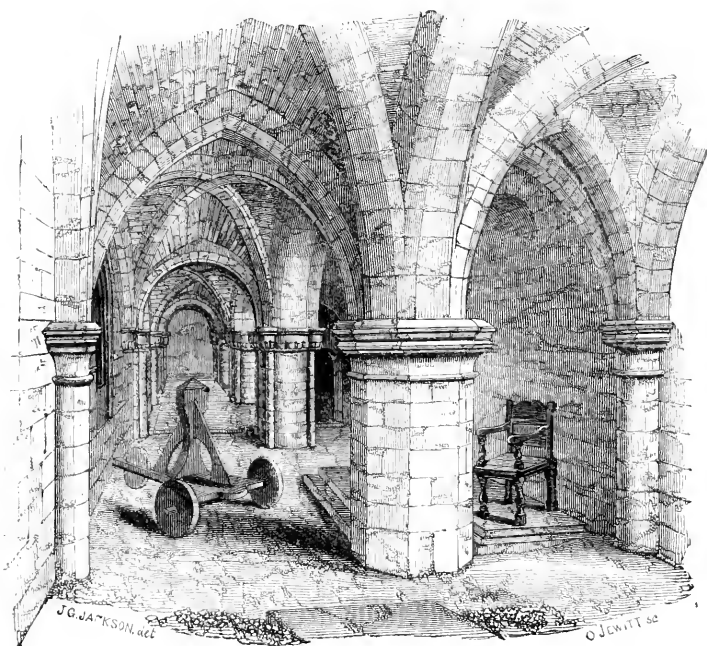
The tower of the church of Wootton Wawen, which is of the style now generally believed to be Saxon, offers several features worthy of attention. "The tower, which is evidently part of the original church existing here at the time of the Norman survey, measures internally from north to south fourteen feet three inches, and from east to west fourteen feet. The arch communicating with the nave is a plain single soffitied semicircular arch, only six feet nine inches and a half in width, but lofty in proportion; the height of the jambs up to the imposts is ten feet, and the thickness of the imposts ten inches. On the east side of the jambs indications of that peculiar masonry termed 'long and short work', are discernible, and the constructive features would be rendered more visible if the coating of plaster, which covers the walling, and probably conceals much curious work, was removed; the thickness of the wall on the west side of the tower is two feet six inches. The arch, in the east wall of the tower, forming the communication with the chancel, is perhaps the smallest chancel arch of any in this country. It is rude and semicircular headed, and only four feet eight inches wide; the jambs are eight feet in height to the imposts, which are plain projecting square-edged blocks, eleven inches thick. About six inches distant from, and above the soffit of, the arch, is a rude hood of square-edged pilaster rib work four inches wide; the thickness of the wall on this side is two feet five inches. In the south wall of the tower is a plain semicircular arch or doorway, similar to that in the north wall; it is four feet two inches wide, and six feet nine inches in height to the imposts. No internal staircase appears in the tower, an absence of which we always find in Anglo-Saxon towers; access to the belfry story is obtained



Interior of tower of Wootton Wawen.

by a modern staircase entered from the church-yard. The tower contains a peal of six bells. The chancel is entered from the tower through the rude semicircular-headed Anglo-Saxon arch which has been described."

The earliest Norman work in the churches here described is met with in the crypt under St. Mary's church at Warwick, which is believed to be part of the original building of Roger de Newburgh, in the reign of Henry I. We are enabled to give the following sketch of it (which, like most of the other illustrations of the work before us, is from the skilful pencil of Mr. J. G. Jackson of Leamington), by the kindness of Mr. H. T. Cooke.



Crypt St. Mary's Church, Warwick.

"Access to the crypt," we are informed, "is obtained either through a trap-door in the pavement of what is now called the lobby, or through an external doorway on the north side near the east end: this doorway, which is probably coeval with the east end of the crypt, consists of a plain pointed arch within a square head, the spandrels of which are sunk and trefoiled. The only moulding that need be noticed is a plain round;—through this doorway, down a flight of six steps, the crypt is entered. That portion of the crypt under the choir is divided longitudinally into two parts by four piers, each part containing five bays of vaulting; the

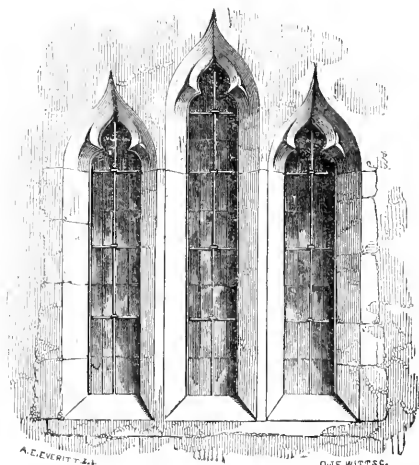
three western most piers, with the three bays of vaulting on each side, exhibit the Norman work of Roger de Newburgh, in the early part of the twelfth century. The piers are massive and cylindrical in shape, with four cylindrical shafts attached; the capitals are cushion-shaped, with plain flat scalloped faces on the upper part, and moulded truncated semi-cones beneath, with the usual plain square-edged Norman abacus over, the under edges of which are chamfered; from these spring longitudinal and transverse semicircular arches, with flat faces slightly chamfered on the edges, and plain diagonal vaulting ribs, with the edges slightly chamfered; the bases of these piers consist merely of a plain projecting footing of some height, with a plain sloping set off, but the bases are not now visible; a reference to the wood-cut exhibiting the section, will shew the present height of the soil. The fourth and easternmost pier is a plain but massive octagonal pier, in the decorated style of the fourteenth century, with a moulded capital; from this spring plain-faced pointed arches, with chamfered edges and diagonal vaulting ribs of corresponding design. The Norman crypt appears to have originally terminated where this pier now stands,—this and the two easternmost bays of vaulting being evidently the work of Thomas Beauchamp, who died A.D. 1369. The crypt appears to have been lighted on the south side by five windows, evidently insertions of the fourteenth century, of which only one, in the easternmost bay, remains perfect; the others have been partially filled up, though the heads of some of them are still visible in the lobby between the Beauchamp chapel and the choir. At the east end, the crypt is lighted by two small square-headed decorated windows, each of two lights, divided by a moulded mullion, with flowing tracery in the head. On examining the east wall of the choir, the windows and masonry of the crypt bear evident marks of being of a different age and style to the superstructure raised upon it. Northward of that portion of the crypt which lies beneath the choir, and below the vestry and lobby, are vaults, one of which, lying under the vestry, is now used as the burial vault for the earl of Warwick's family; this is described in the inventory of goods as 'the lowe house under the vestry'. An object of considerable curiosity is still preserved in the crypt, viz. a portion of an ancient cucking stool: the tumbrel, or stand (formed of rough timber and set on three low wheels), is the only part now remaining, though the chair and pole to which it was attached, were both here in the recollection of the present sexton. The pole is now unfortunately broken, and the chair is in the possession of a resident in Warwick. A drawing of it was made expressly for this work, which, together with the tumbrel, is introduced in the view of the crypt."

A small, but interesting, specimen of the decorated style is found in the chapel of Ullenhall, about two miles from Henley-in-Arden, of

which the accompanying cut represents the south side. This chapel is dedicated to the Virgin Mary, and stands on an eminence commanding a very extensive prospect to the south. The south porch, now converted



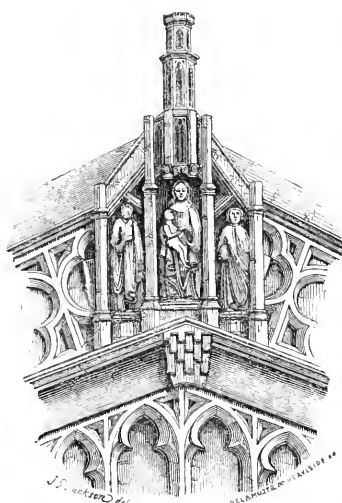
into a vestry, was the original entrance; but a modern door has been cut through the west wall of the nave, and other alterations have disfigured the ancient work in various parts of the church. Among its most interesting architectural features is a singular decorated window eastward of the porch (represented in the adjoining cut), which consists externally of three separate and distinct ogee-headed lights, each trefoiled within the head, but without any hood moulding over, the middle light being higher than those at the sides. Internally, all these lights appear contained within a single obtusely-pointed arch.



The fine church of St. Mary's at Warwick unfortunately fell a sacrifice to the fearful conflagration with which the town was visited at the end of the seventeenth century, and was rebuilt in a style most repulsive to our modern architectural taste. A church had stood on this site under the Saxons, and is mentioned in the Domesday survey. This was demolished at the begin-

ning of the twelfth century, and a new church built by Roger de Newburgh, earl of Warwick, the only remains of whose structure are found, as has been already stated, in the crypt of the present church. This new church was completed in 1123, when it was made collegiate, and incorporated with the church of All Saints, then standing within the precincts of the castle. Thomas de Beauchamp, earl of Warwick, who died in 1369, began the choir of a new church, which was continued by his son, under whom that church was completed which was burnt down by the fire. The deeds relating to this church and the valuable records of the collegiate body, with a precious library of medieval manuscripts, perished at the same time; a few only of the former having been preserved in copies and duplicates elsewhere, some of which of a very interesting description are printed in the book before us. Among these are several inventories of goods, and directions relating to the building, which are extremely valuable for the history of medieval art and of ancient church furniture. The seal of the dean and chapter, represented in our cut, is found attached to the deed, now in the chapter-house at Westminster, by which they acknowledged the supremacy of Henry VIII, in 1534. It may be observed that this seal is of much greater antiquity than the date alluded to, being apparently of the fourteenth century, and bearing the inscription:—S'. DECANI ET CAPITVLI BEATE MARIE DE WAREWIK. Remains of the original building of the Beauchamps are found in the choir, vestry, lobby, and chapter-house, which escaped the fire; but the great attraction of the building is the celebrated Beauchamp chapel, which excited so strongly the attention of the members of the British Archæological Association during the recent Congress at Warwick (see the report in the present number, p. 168). It is to be hoped that the representations made on that occasion will have the desired effect of preserving this beautiful building from further injury. Among the rich and profuse ornamentation of the exterior of this building, which has been suffering so much from careless repairs, we will only point out to attention a recessed and canopied niche, at the east end, in front of the parapet,





Recessed niche at east end of Beauchamp Chapel.

at the apex of the gable, and occupying the common position of the gable cross. It contains an image of the Virgin, "bearing in her arms the infant Christ, with a figure<sup>1</sup> on each side. Below this niche is a shield, of a form usual in the tilting shields of the reign of Henry the Sixth, charged with the arms of Newburgh."<sup>2</sup>

As a work of value to the architect and to the antiquary in general, and one of peculiar interest to every one connected with the county of Warwick, we can recommend the work before us without hesitation. The historical portion appears to be carefully compiled from Dugdale and from original documents, some of which are printed in it; and every subject is

treated in a manner consonant with the improved state of archæological science at the present day. The slight errors to which all such books are liable are scarcely sufficient to call down a remark; and we only point out the following, as we think that in so doing we may convey a mite of information to some of our own readers. In printing an inventory of the goods of St. Mary's at Warwick, where some of the manuscripts are described by giving the first words of the second folio of the volume, we are told in a note (p. 16):—

"An instance is here given of a mode which was formerly often adopted in drawing up catalogues of manuscripts, viz., of copying a few words from the commencement of the second leaf, by which means the volume was identified, should the first page be defaced or lost. This practice is mentioned in a very interesting article of the *Quarterly Review*, entitled *Libraries and Catalogues*, No. cxliii."

It is perfectly true that the general, we might even say the universal, method of describing the copy of a book in the old monastic and other catalogues, was by giving the first words of the second folio, and sometimes also the last words of the penultimate folio; but the writer of the article

<sup>1</sup> "The side figures, intended to represent Simeon and Anna the prophetess, were sculptured by King, of Warwick, about 1780, to replace two figures, totally perished; the centre figure was not touched."

<sup>2</sup> "The arms of Newburgh, the family

on which the earldom of Warwick was bestowed by the Conqueror, were *cheque az. and or, a chevron erm.* The sculpture, however, is so much worn, as to exhibit the appearance represented in the above vignette."

here quoted was misinformed as to the motives of this practice; the maker of the inventory had no thought of the probability of the first or last leaf being lost. In fact the second leaf might have perished as easily as the first. As there were many copies of the same book in manuscript, and it was not uncommon to find two or more volumes in which the same series of treatises were copied in the same order, it is evident that the mere title was not enough to identify the individual copy. The commencement and the conclusion were of course the same in all copies of the same work, so that to give the first words of the first leaf or the last words of the last leaf, would be equally unsatisfactory. But as each of these manuscripts was written independently, and seldom by the same scribe, it was in the highest degree improbable that (after the first page) the successive leaves should begin and end with the same words in several different copies, and hence if the monks of any religious house lost a manuscript from their library, and if they met with a manuscript elsewhere, containing the same work or works, and the *second* leaf of which began with the very words entered in their catalogue as being the first words of the second leaf of their missing manuscript, they were justified in concluding that it was the identical volume which belonged to them. This was the principle on which the old makers of catalogues acted, when they added to their description of books the first words of the second folio: it was their only method of identifying the individual manuscript.

T. W.

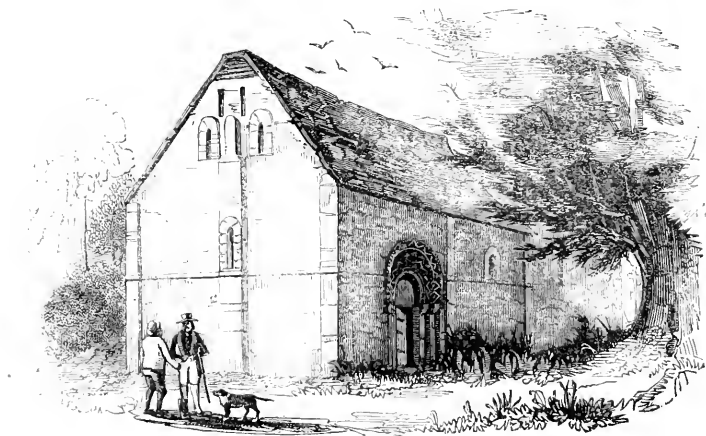
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THE HISTORY OF LUDLOW AND ITS NEIGHBOURHOOD; forming a popular sketch of the History of the Welsh border. By Thomas Wright, M.A., F.S.A., etc. Ludlow: R. Jones. London: Longmans.

LOCAL topography is generally as tiresome as pen of man can make it. Long legal documents of the slightest local interest; equally long lists of officers and representatives, who merely "were alive and are dead"; dates on bells and worthless epitaphs, "drag their slow length along" the pages of the dulllest books we can generally meet with—the guides to, and histories of, country towns. We have here, however, a work of a higher class. One which the historian may refer to, and the student peruse with satisfaction; while those who seek information on that dark and curious transition period of English life—the Middle Ages—will obtain much knowledge of society as it then exhibited itself in the castle of the noble, or the house of the serf; while the fierce border warfare gives the lie to the phrase which terms such an age "the good old times." We cannot

follow Mr. Wright through his labours in detail ; but we may briefly state the way in which the volume is laid out. The first part illustrates the history and antiquities of this district under the Saxons and Normans. The second and third include the history of the great baronial struggle during the thirteenth century, the lesser movements of the fourteenth, and the subsequent wars between the rival houses of York and Lancaster, as far as they were connected with the border. In the fourth part will be given the history of the council for the government of Wales, which was established at Ludlow during the sixteenth and seventeenth centuries ; and the narrative of the great civil wars of the middle of the latter century, as far as they affected this district ; with an architectural survey of the ruins of the noble castle of Ludlow.

In carrying out his work, the writer has endeavoured to bring into use materials hitherto little attended to. He has not only used the early historic, but the popular and ballad literature of each period, for the illustration of his views. The book is thus rendered as amusing as it is instructive. The old monkish legends, the popular family histories, like the romance of the Fitz Warines, the curious ballad poetry (like that which commemorates the procession to St. Paul's, of the leading movers of the York and Lancaster parties in 1458, and which is printed page 286 of this volume), combine to give a peculiar charm to the reading of what ordinary writers would make dry and tiresome. Mr. Wright's intimate acquaintance with medieval poetry, as well as history, has enabled him to give us much that is historically interesting in this way, which lightens the pages of his volume, and makes at the same time attractive reading.



Of the wood-cuts which illustrate the volume, that here introduced, representing the Heath chapel, is one of the most interesting to the



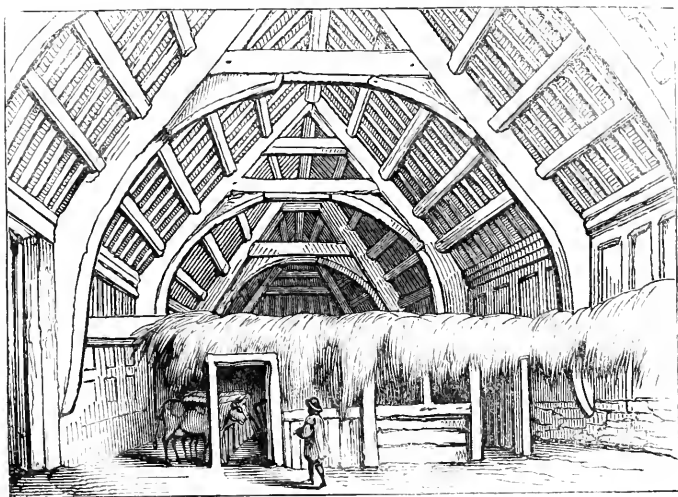
archæologist. It is a small Norman structure of great curiosity. Mr. Wright observes:—"Besides the remains of monastic edifices in the Marches of Wales, there are numerous little churches of the twelfth century, some of which remain in a perfect state, and which are singularly interesting to the antiquary. The church of Kilpeck, on the southern border of Herefordshire, and the remains of that of Shobden, not far from Leominster, are two of the most remarkable monuments of the kind in England. In the earlier half of the twelfth century, Shobden had only a chapel, dependant on the church of Aymestry, and built of wood, a material employed in the construction of many churches mentioned in *Domesday-book*. The original church of Aymestry must have been of considerable antiquity. Among the numerous churches which exhibit specimens of Norman architecture, with the distinguishing semi-circular headed doors and windows, we may mention in the more immediate neighbourhood of Ludlow, those of Little Hereford, Burford, Puddleston, the Heath chapel, the church of Eye, and the little church of Aston.

"The Heath chapel is a remarkably curious specimen of Anglo-Norman architecture in its simplest form. It stands in a very retired district, at the foot of the Brown Clee Hill, a little more than two miles to the north of the village of Stoke St. Milborough, and is seldom visited by travellers. It is a plain rectangular building, consisting of a nave and a small chancel. The south door has a semicircular arch, ornamented with a rather bold zig-zag moulding, with an unadorned tympanum. The windows, particularly at the west end, are mere loop holes. Even the east window presents the same characteristics, being enlarged internally to a moderate-sized round-headed arch. Our engraving represents a view of this chapel from the west. The interior is as devoid of ornament as the exterior. The nave is separated from the chancel by a plain but not inelegant round arch. The font is curious, and is, without doubt, a work of the twelfth century."

We will only add, that the singular sculptured remains of Shobden church, which are preserved in Shobden Park, are among the most remarkable monuments of the kind we have ever seen, and we earnestly hope that they will ere long be published. We believe that a complete series of very careful drawings of these remains have been made by Mr. G. R. Lewis, for the purpose of publication, and we hope that ere long he will meet with the encouragement necessary to enable him to carry out his design. The Welsh border is covered with interesting architectural and other medieval monuments, which deserve to be better known than hitherto they have been.

A monastic relic of some interest is here given. The interior of the barn of Wigmore Grange. The abbey was a foundation of the twelfth century. "It is probable that the buildings of Wigmore Abbey were

destroyed almost immediately after its dissolution, and all that now remain are the old abbey grange, a fine specimen of timber building, and its barn, which is no less remarkable for its lofty timber roof." Mr. Wright adds: "All the abbey records have now so entirely disappeared, that it is stated in the last edition of the *Monasticon*, that even an impression of the abbey seal is no longer to be met with. This, however, is not strictly correct, as I have now before me casts of three seals of Wigmore; the largest of which (apparently as old as the thirteenth century) represents St. Victor(?), with figures on each side of him, all three standing in niches of a canopy, and a monk on his knees below. The inscription around appears to be S. MONASTERII SANCTOR. JACOBI. ET VICTORIS DE WIC."



Interior of the barn of Wigmore Grange.

"Monastic seals are frequently of great interest as works of art, and as illustrating costume and manners of different periods. The counter seal of the priory of Leominster contained a Roman intaglio, probably found on some of the ancient sites in that neighbourhood—perhaps, near Kenchester. Round it is the inscription, QUI SE HUMILIAT EXALTABITVR. Cameos and engraved stones were very frequently used in this way in the Middle Ages. They were prized and preserved in the belief that they possessed rare and even miraculous properties. I believe that in the shrine at Cologne there are several hundred, some of them extremely beautiful; and it is by no means uncommon in this country to find them inserted in seals."



Wigmore village and church are seen in the last of our cuts. The village was the residence of the Mortimers, and members of that powerful



family resided in the castle there, and some were buried in the abbey. Their deeds and prowess are well told in one of Mr. Wright's chapters: a stirring record of wars and tournaments, and all the glories and dangers of mediæval times. The volume in the same way abounds with pictures of life and manners in ancient England; and is a valuable addition to our local topography, and an equally valuable example of what local history should be.

F. W. F.

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AN ARCHÆOLOGICAL INDEX to Remains of Antiquity of the Celtic, Romano-British, and Anglo-Saxon Periods. By John Yonge Akerman, F.S.A., etc. London, 8vo. 1847.

WE have long since directed attention to the numerous and useful numismatic works by the author of the volume just published, and have recommended to the general historian as well as to the exclusive numismatist the *Numismatic Manual*; the *Ancient Coins of Cities and Princes*; the *Numismatic Illustrations of the New Testament*, etc. No one in our country has laboured so meritoriously in this department of antiquarian literature, with greater profit to the public, or with less advantage, we suspect, to himself, than Mr. Akerman. Our active and enlightened neighbours, the French, ever alive to recognize talent abroad as well as at home, have not allowed his labours to remain unnoticed, but have awarded,

through the Institute of France, to his *Coins of the Romans relating to Britain*, the prize founded by M. Allier d'Hauteroche, making, at the same time, honourable mention of his other works.

The *Archæological Index* is compiled somewhat upon the same plan as the *Numismatic Manual*, that of addressing to the eye classified and characteristic types of the works of different times and peoples. But the task in a field so extended, and in parts so obscure, is one of much greater difficulty to accomplish. Coins are usually inscribed, or so stamped with effigies and devices, that they can with some little trouble be appropriated and read even by the tyro. But the image and the superscription are wanting in the general works of ancient art, and their place is supplied by style and ornament often indefinite, rude, or anomalous, and the process requisite to ensure sound and sure conclusion is often tedious and beset with difficulties. There is much to unlearn as well as to learn; for the experience of many of those who have gone before us was frequently unaccompanied by that careful collation and comparison of facts, which form the best safeguard of the archæologists of the present day. "It would be tedious," observes Mr. Akerman (in speaking of tumuli, or barrows and cairns), "to recapitulate the blunders, and review the absurd reveries indulged in by antiquaries of the last generation, on the relics discovered in these primitive sepulchres; nor should we be justified in reverting to their theories, if hypothesis did not so often accompany them, disfiguring and obscuring the most interesting and important facts." The student is therefore left to the patient examination of the monuments themselves, but still with the risk of misdirection from those whose judgment may be warped by favourite and erroneous theory. Close examination and diligent comparison will indeed teach him in time to test, analyze, and decide correctly; but then the materials on which he is to work are becoming fewer and scarcer, and some are rapidly disappearing altogether. It is therefore desirable, in order to save time (not to supersede the study of the objects themselves) that correct notions be given by drawings and diagrams, so that when the originals are presented to the eye, they may be at once recognised. In some of the divisions of archæology examples of remains exclusively belonging to those divisions may be copiously furnished; but others, of relics of earlier origin and of transition periods, present considerable difficulty. Of this, we believe, no one was more fully convinced than the author of the work under notice, and he therefore has been cautious in selecting examples for illustrating the various stages of our early national history, and has studied to avoid perpetuating error and received opinions set forth by learning but unconfirmed by facts.

The British Archæological Association, during its comparatively brief existence, has brought together in the volumes of its *Journal* materials for the study of our antiquities which are certainly divested of that extraneous

and misguiding matter which so much mars the utility of the numerous works heretofore published on the subject, and the importance of the materials is shewn by the frequent reference made to them in the *Index*; indeed the Association must feel convinced that its labours are appreciated, and that its records are already become indispensable to the historian and student of our national antiquities. The flattering testimony to their worth, as evinced by Mr. Akerman's book, is the more strikingly shewn when it is considered that by the proposed scope of the *Index*, limited to early epochs, the medieval department of the *Journal* is not drawn upon in its pages.

It only remains to be mentioned that Mr. Akerman's volume contains nineteen crowded plates besides woodcuts.

C. R. S.

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THE COMPOUND HISTORICAL AND COMPARATIVE ATLAS. England and Wales historically delineated from A.D. 448 to A.D. 1688. Plate I. Edited, drawn, and engraved by E. Gover, Princes-street, Bedford-row.

WE have much pleasure in acknowledging the receipt of an impression of the first plate of an intended Atlas of the Medieval and Modern Ages, which appears to be highly deserving of patronage. The copy before us consists of a map of England and Wales, and exhibits in a very satisfactory manner the English history from the departure of the Romans, designating the Anglo-Saxon and Danish kingdoms, together with the several ecclesiastical foundations of abbeys, monasteries, etc., besides specifying the places where various councils were held, memorable battles fought, etc. Nor are the feudal baronies forgotten; in short, a map so constructed presents a body of history combined with the names of the individual places. We hope that such a work may meet with the success it merits, and we shall have pleasure in drawing the attention of the members of the British Archæological Association to the successive numbers of the work as they appear, feeling assured that they will form a desirable acquisition to the reader and student of English history in general.

P.

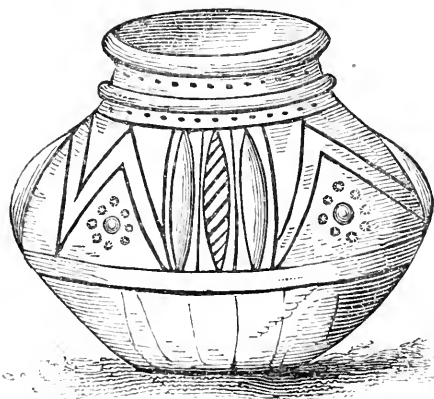
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ON CEMETERY BURIAL; OR, SEPULTURE, ANCIENT AND MODERN. By George Milner. Hull and London. 8vo. 1846.

THE abandonment of pagan practices, as well as doctrines, naturally followed the establishment of Christianity. The customs attending the inhumation of the dead,—involving the expression of those feelings of affection, called forth as it always has been, and always will be, on such occasions,—were among the last which were diverted into a new channel, and exchanged for ceremonial observances adapted to the new religion. The feelings of the heart are the last to be subdued, and we accordingly see that the great mass of the population clung with pertinacious ardour to the old established funeral rites; they revered their forefathers, whose remains rested beneath the green sward of the hill or meadow, and the mourning survivors discharged the last duty of attachment to their departed friends by burying them near the graves of those who in life they had loved and honoured. Regal and ecclesiastical enactments suppressed at last these usages, and founded others, which it is the chief object of the well-written and sensible essay before us to shew are repulsive to the tender sympathies of human nature, offensive to decency, and injurious to health. The author, by indicating the superior wisdom of the ancients on this important point, gives a practical instance of the value of the study of antiquities, thus turning the experience of the past to the benefit of the present.

Although the essay is addressed directly and expressly to the philanthropic and benevolent, it contains matter useful to the archæologist, and which we avail ourselves of as a contribution to our stores of information.

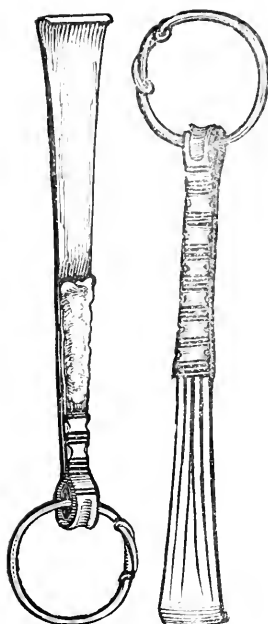
In vol. ii of the *Journal*, is printed an illustrated account of urns discovered near Derby. For the sake of comparison, we here give a cut



of one of many somewhat similar, discovered at Newark, in Nottinghamshire, under similar circumstances. They were found by the side of the present Nottingham road, placed in regular order, and within about two feet of the surface; each contained burnt bones; one alone, here delineated (No. 1), contained, in addition to the bones, bronze



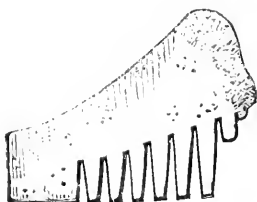
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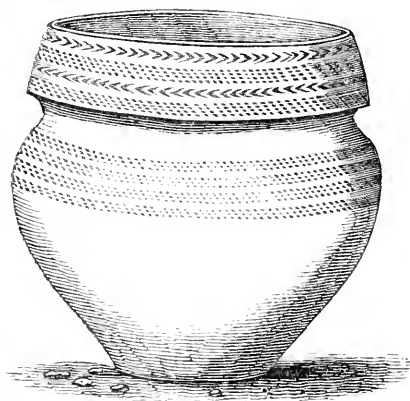


No. 4.

tweezers of good workmanship (No. 2); a pair of shears, or scissors, in iron, much oxydized (No. 3); and a fragment of a bone comb (No. 4). "Several of the urns," Mr. Milner observes, "were made of clay, worked by the hand, and simply dried in the sun; these were ornamented by indentures of various fashions, made in the moist clay, or by figures drawn in a rude manner with a pointed instrument; whilst others were of a more regular form, much harder in structure, from having apparently undergone the application of fire (probably that of the funeral pile), and seemed in other respects more nearly to correspond with the coarser descriptions of Roman pottery."

With the Derby urns was found a fragment of one of those peculiar fibulæ now certified as Saxon. The ornamental stamps upon them also accorded with the patterns of decorated specimens obtained from authenticated Saxon interments; facts which induced us to conclude that these urns were of late rather than early origin, and that they belonged to the latter part of the Romano-British period. The discovery which Mr. Milner records, adds weight to this opinion; for while the urns closely resembled those from the ancient cemetery at Derby, the tweezers and scissors are precisely similar to such as are often found with unquestioned Roman remains. In both of these interesting discoveries, a large number of urns, and probably other objects, were, as is usually the case, destroyed by the ignorant workmen.

Mr. Milner has, in addition to the above cuts, given the loan of that subjoined, which belongs to a distinct class of sepulchral vessels, and illustrates a different mode of interment. It was taken from a tumulus near Scarborough. The urn was found in an inverted position in the upper part of the mound. It contained ashes and calcined human bones, together with a stone hammer, and flint spear-head. Beneath this deposit was discovered a rude stone coffin, about three feet eight inches in length, and in it the remains of a human skeleton, with the knees drawn up to the breast, and reclining on the right side.





## REPRINTS OF RARE TRACTS, AND IMPRINTS OF ANCIENT MANUSCRIPTS, ETC.

Chiefly illustrative of the history of the northern counties; printed in colours in crown octavo, on a fine thick paper; with facsimile titles, and other features characteristic of the originals: from the press of M. A. Richardson, Newcastle-upon-Tyne; the illuminations by George Bouchier Richardson.

WANT of time and opportunity has hitherto prevented our making allusion to these beautiful specimens of typography, enshrining within an elegant and tasteful exterior a series of valuable historical tracts, it must be admitted of chiefly local interest; but nevertheless many of the subjects, from their nature and the respectable manner in which they are edited, possess a claim on the attentive perusal of the antiquary and man of taste, wherever he may reside. Many of them contribute not a little to illustrate the manners, customs, and antiquities of other districts than those to which they more particularly refer, and reflect great honour on the gentlemen by whom they are produced, and on the town wherein they reside.

Those which have more particularly attracted our attention, are,—

A Metrical Chronicle of the family of Percy, earls of Northumberland, from a manuscript in the Bodleian, written about 1500, by the chaplain of the then earl.

Scholæ Novocastrensis Alumni: brief notices of eminent men educated in the Grammar School of Newcastle-upon-Tyne, established *temp.* Elizabeth.

The Obsequies of certain of the Family of Blackett, of Newcastle and Wallington; from the original accounts in the possession of sir Walter Calverley Trevelyan, bart.

A Relation of a Visit to the North of England, by three Norwich soldiers in 1643; from a manuscript in the Lansdowne Collection, British Museum.

The Injunctions of Barnes, bishop of Durham, to his Clergy and Churchwardens in 1577; from one of the stray volumes of the Randall MSS. in the editor's possession.

A Biography of William and Elizabeth Elstob, the eminent Saxonists, natives of Newcastle-upon-Tyne; and

The State of the English Borders in the days of Henry the Eighth; from the original presentment made to the marquis of Dorset, now in the possession of sir Cuthbert Sharp.

We observe, too, by the catalogue, that the publisher has in a state of preparation, as a continuation of the series, the following tempting subjects:—

Memorials of the Plague in Newcastle-upon-Tyne, from the days of Henry the Eighth.

The Sojournings and Captivity of Charles the First in Newcastle.

Passages from the Letter-book of William Scott, the father of the lords Stowell and Eldon, with an attempt towards the history of his family.

A Booke of the Losses in the Middle Marches of England, by the Scotts thefes, presented at Aluwick, 1586. Lansdowne MS., British Museum.

Certaine verie rare observations of Cumberland, Northumberland, etc., with divers epitaphes, coat armoures, and other monuments, verie orderlie and laborioriouslie gathered together, by Sampson Erdeswroke, the antiquary; from the original in the Harleian MS.

A Muster of the Fencible Inhabitants of Newcastle-upon-Tyne, with the arms they were able to provide for the king's service, taken 30 Hen. VIII; from the original in the Rolls Chapel.

Extracts from the Accounts and other Records of the Corporation of Newcastle-upon-Tyne, illustrated by copious notes, etc.

As the impression is limited to *one hundred copies*, we may presume that there cannot be many remaining unsold.

C. R. S.

THE HOME OF SHAKESPEARE ILLUSTRATED AND DESCRIBED. By F. W. Fairholt, F.S.A. 12mo. London: Chapman and Hall.

ALTHOUGH it has come to hand at the last moment, we cannot let this little book pass without a word of commendation, peculiarly interesting as it is at the present moment, and connected with and arising partly out of the meeting of the members of the British Archæological Association, held at Stratford-upon-Avon, during the recent Congress at Warwick (described in our report in the present number, p. 162). We will merely observe, that Mr. Fairholt's object has been to commemorate every locality in Shakespeare's native county with which the poet can be authentically associated, including the house in which he is reputed to have been born; the school in which he was taught; Charlecote, the scene of the pretended misdemeanours of his youth, and the seat of sir Thomas Lucy; Anne Hathaway's cottage, the scene of his courtship; New Place, his residence in later life; and his monument in Stratford church. The whole is illustrated with numerous spirited wood-cuts, worthy of Mr. Fairholt's well-known artistical talents.

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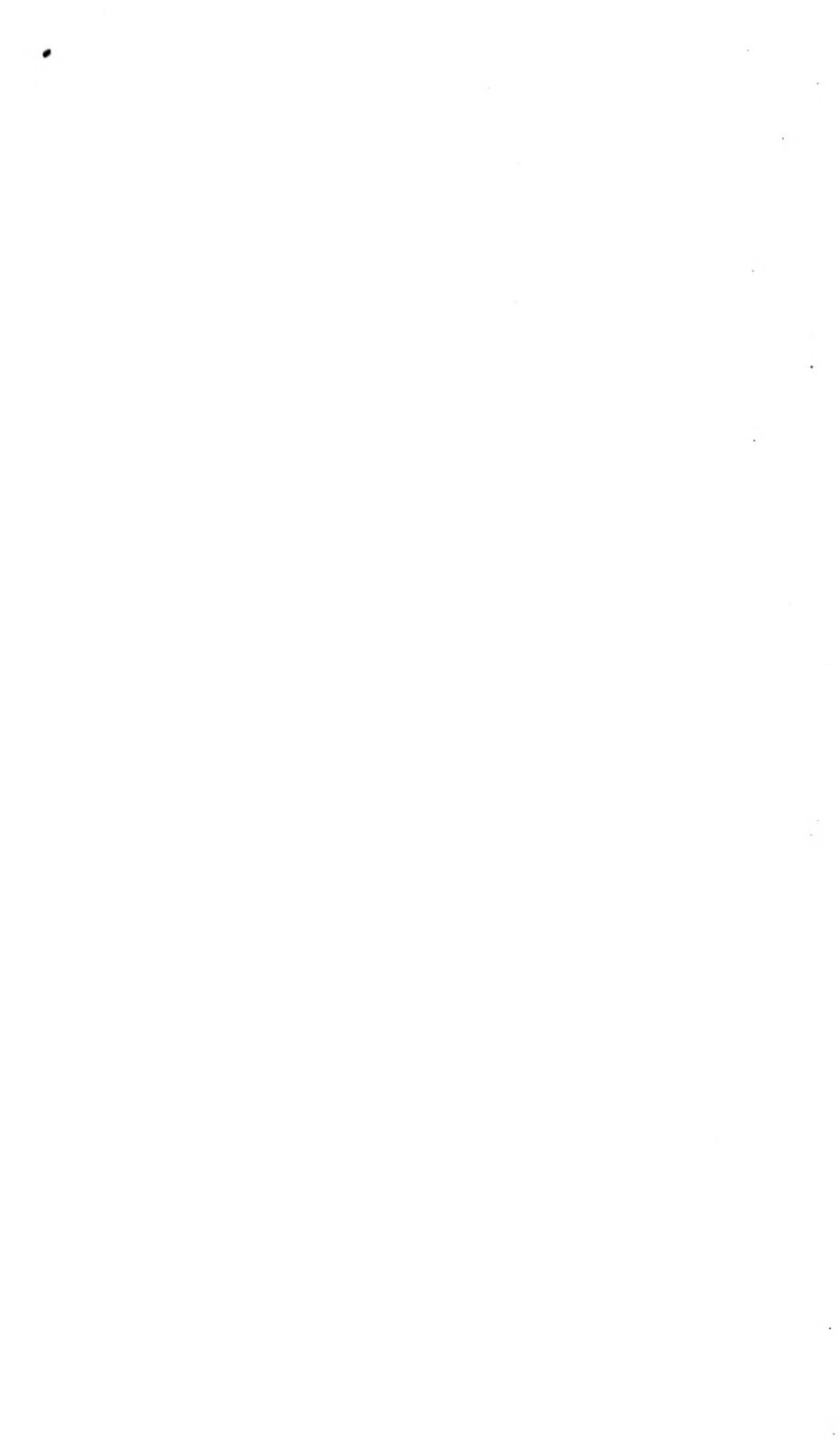
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OCTOBER 1847.

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REMARKS ON THE EARLY HISTORY OF  
PAINTING IN OIL,

AS ILLUSTRATED BY THE ANCIENT PAINTED CHEST IN NEWPORT CHURCH, ESSEX.

DURING a very recent visit to some of the most remarkable of the churches in Essex, my attention was directed to the antique chest in Newport church, which contained within the lid a series of painted panels. On inspecting these paintings, they presented so many peculiar features, and appeared to be such curious illustrations of the early practice of oil painting, that I at once made copies of these ancient works of art, in order that I might submit them to the members of the Association, accompanied by a few remarks necessary to point out their interest and value, and to which I will first direct attention.

The researches of modern writers on art have dispelled the once-generally received belief, that Van Eyck invented oil painting in the early part of the fifteenth century. At no such comparatively modern period would any recent writer fix the date of the practice of painting with oil colours. The researches of our accomplished royal academician, Mr. C. L. Eastlake, has enabled him to bring together a mass of scattered facts, and deduce from them a remarkable and well connected account of its antiquity, in his recently published *Materials for a History of Oil Painting*. Mr. Hendrie has also, by his edition of *Theophilus' Treatise on the Arts*, and the able preface and notes he has

appended to that valuable work of (we think) the twelfth century, added convincing proof of the very early practice of this art. He is inclined to carry it back to the days of the earliest artists, and says:—"In the British Museum are stone sculptured figures which are Egyptian, and have been painted with an unctuous vehicle which appears to have been oil. Two seated figures painted in different colours, one of them red, particularly shew this. Compared with the paintings in a fragment of wall opposite to these figures, and which are also Egyptian, the difference of the vehicle can, even at this time, be plainly observed." He adds:—"The first mention I can find of the use of oil in painting, is by Vitruvius, who directs that Punic wax be mixed with oil in the preparation of walls for receiving colours, and for the application of colours which will not bear lime in coating walls. This is an encaustic process, however." In a Byzantine manuscript, stated by Muratori to be of the eighth century, Mr. Hendrie says, "the first positive direction for the use of linseed oil, as a vehicle for paint and varnish, is found. Eraclius, the next author upon this theme, probably of the ninth or early in the tenth century, speaks of linseed oil, and of its use with colours, in a more decided manner:—

"Put lime into oil by degrees and boil it, skimming it; put ceruse into it according to the quantity of oil, and place it in the sun for a month or more, frequently stirring it: know that the longer it has been in the sun, so much the better it will be. Afterwards, strain it and keep it, and distemper colours with it."

"This is a very curious as well as a valuable passage. It is not only a proof of the attainment of a great perfection in the art of painting 'oil' as a material for tempering colours in painting, but is almost as good a formula for the preparation of a drying oil as could at this day be given. In describing the method of painting on wood or stone, Eraclius directs that the wood or stone be well dried in the sun or at the fire; after this, white oil colour is to be painted over it two or three times with a flat brush; afterwards it is to be primed with the hand or brush with a thick white oil paint; this, when half dry, is to be smoothed with the hand, until all is as smooth as glass: he adds, 'you can then paint upon it with all



colours distempered with oil' (tunc vero desuper poteris de omnibus coloribus et cum oleo distemperatis pingere). Nothing can be clearer than this; and that pictorial or other ornamental work is intended, is evident, for he follows with a direction for 'marbling, if you prefer it'; the whole afterwards to be varnished in the sun.

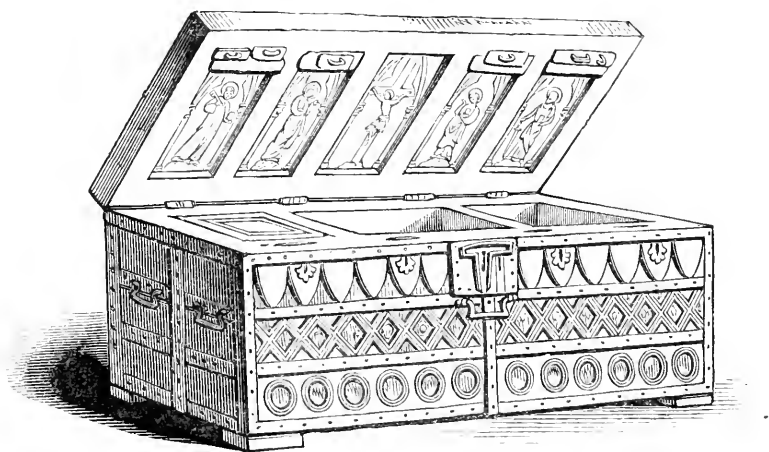
"Theophilus, however, who professes to teach 'all that Greece knew in the art of painting,' ends all doubt upon the subject of the employment of 'oil colours' for pictures, in his twenty-sixth chapter. Upon a varnished ground of tin leaf fixed upon wood, he directs: 'take the colours which you wish to lay on, grinding them carefully in linseed oil, without water, and make the tints of countenances and draperies, as you have done above, with water; and you will vary with their colours, beasts, birds, or leaves, as it may please you.'"

Mr. Eastlake has quoted a remarkable passage from *Ætius*, a medical writer of the fifth or beginning of the sixth century, who mentions walnut oil as a drying oil, in connexion with works of art, "being employed by gilders or encaustic painters; for it dries and preserves gildings and encaustic paintings for a long time." The general use of linseed oil is fixed by Mr. Eastlake to the eighth century: "From this time, and during many ages, the linseed oil varnish, though composed of simpler materials (such as sandarac and mastic resin boiled in the oil), alone appears in the recipes brought to light."

The practice of oil-painting as a means of decoration in our own country, has been abundantly shewn by the citation of the public records of the thirteenth and fourteenth centuries, which detail the expenditure for that purpose in connexion with the adornment of palaces and churches. Horace Walpole, the Rev. Mr. Bentham, and Smith in his *Antiquities of Westminster*, have all shewn that the art of painting in oil was practised in our own country from an early period up to the fifteenth century. In 1239 (23rd of Henry III), we find the following order from "the king to his treasurer and chamberlains:—Pay from our treasury to Odo the goldsmith and Edward his son, one hundred and seventeen shillings and ten-pence for oil, varnish, and colours bought, and for pictures executed in the queen's chamber at Westminster, from the

octaves of the Holy Trinity (May 25th), in the twenty-third year of our reign, to the feast of St. Barnabas (June 11th), in the same year, namely, for fifteen days." Mr. Eastlake adds: "Similar notices appear in numerous account-rolls belonging to the reign of Edward I, viz., from 1274 to 1295; and in others dated 1307, the first of Edward II. Another series exists in the records of Ely cathedral, the dates extending from 1325 to 1351. A great number of the same kind are preserved in accounts belonging to the reign of Edward III, and relating to the decoration of St. Stephen's chapel, Westminster, from 1352 to 1358." Mr. Eastlake has noticed the curious painting on oak, now preserved in a glass-case in the south ambulatory next the choir in Westminster abbey, which he considers a work of English execution at the close of the thirteenth or beginning of the fourteenth century. This and some others he notices, "are not the only specimens extant; and it is hoped by inviting attention to such remains, other examples may be preserved before it is too late."

The paintings in the church chest at Newport, to which I would now direct attention, are singular for many reasons. They exhibit great peculiarities in drawing and colouring, much simplicity of execution, and enable us by such evidence to arrive at their age.



The cut here given of the chest will exhibit the way in which the paintings are arranged within the lid, in a series

of sunken panels, each measuring six inches and a half across, and nineteen inches and a half in depth. It was the practice of the early oil painters, to dry such painted panels in the sun, and then fix them in their places. By the measurements of each panel, it will be perceived that this oaken chest is of large and cumbrous kind. The lid and sides are of solid wood, bound with iron, and secured by several locks,—the central one being the original. It is divided within into three compartments, and contains some very ancient deeds: some as early as the twelfth century. The only exterior ornament is upon the front of the chest, which is divided by the iron bands into three tiers of ornament. The upper one consists of shields, upon which no traces of armorial bearings are now to be seen, although some portions of colour are visible in parts. Beneath, a series of sunken lozenge-shaped panels have been coloured with a deep rich tint of brown; and in each panel an elegantly-designed, open ornament, beautifully cast in pewter and gilt, has been inserted. One of these

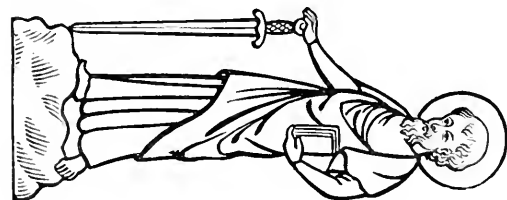
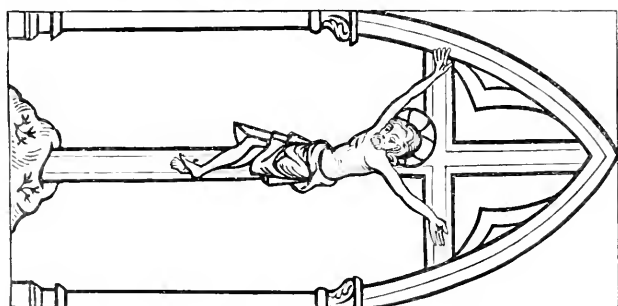
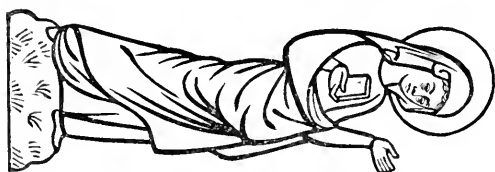
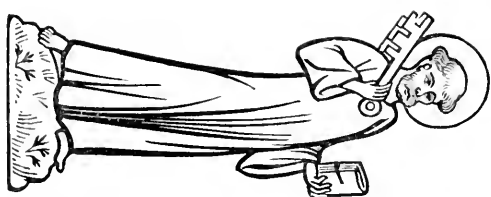


compartments is here engraved,—one half the size of the original. The circular ornaments in the lower row, have been sunk in the centre, and painted in a similar manner, for the reception of a like kind of ornament; but of these no traces but the marks on the ground tint remain.

The figures painted within the lid are represented on a larger scale, upon a following page. The central subject—the Crucifixion—shews the entire panel; the figures on each side are on a somewhat larger scale, and stand, in the originals, each beneath a similar arch, as will be seen by a glance at the cut of the chest. They are painted upon the surface of the oak, without any priming or ground-tint having been placed on it for the reception of the painting. In consequence, the oil has spread, and produced a broad stain around each figure. They are painted in flat tints, with very broad black outlines, except the faces, and hair, and ground, which exhibit some few gradations of tint.

The first figure, to the left, represents St. Peter; the keys rest on his right shoulder, a clasped volume is held in his left hand: his gown is of dark blue, the sleeves lined with red. Next to him stands the Virgin Mary, also holding a book, habited in a white coverchief, a red mantle, and a blue gown; her shoes are painted black, as is the cover of the book she holds, and those held by the other figures. The Saviour, in the centre, has a red tunic, with a dark blue lining; the cross is tinted yellow in the centre, and green upon the edges. St. John, who stands on the opposite side, and faces the other figures, has a youthful countenance, light brown hair, a blue mantle, with white lining, and a dark red dress; he carries a book, and his attitude is an exact counterpart of that of the Virgin. St. Paul rests his right hand on a sword, and carries a book in his left; he has a dark blue dress, and a red mantle lined with white. The blue used is indigo; the red, similar to dark crimson lake. The nimbus which surrounds the heads of each figure, is filled in with bright vermilion, which retains a gloss not seen on other portions. The ground upon which the figures stand, is painted with various tints of dirty green and brown, and has some blades of grass, and plants upon it,—the latter painted in solid black. The outline of the figures, and the features of the faces, are drawn in strong black lines, resembling those cut on monumental brasses, or seen in early illuminated manuscripts; and no attempt is made at expressing the folds of the drapery by shadows, or any other mode than simply delineating the outline. The arch within which each figure stands, is also drawn in broad outline: it is painted, like the cross, in two colours, the outer rim of the arc is yellow, the inner one green; the columns are blue, the capitals and bases vermilion, and so are the cusps which appear in the arch above.

These architectural portions of the painting are particularly valuable, as affording proof of the period in which they were executed. The style is that termed Early English, in its latest form, and the pictures may have been executed in the latter part of the thirteenth century, but are certainly as old as the fourteenth. The peculiar drawing and *pose* of each figure is also strongly characteristic of the same early period: the awkward manner in which



the arms are raised, and the hands held at nearly right angles with the wrists; and the spiral line, which forms the basis of each position, varied only by the sort of half circle into which the figure of St. Peter is bent, are also clearly to be attributed to the same period. Their great similarity to the drawings of that date extant in the manuscripts of our public libraries, would lead to the inference, that these paintings were the works of the monastic artist. It is needless here to quote the many illuminations of the twelfth century to which they bear an exact resemblance, and with which all antiquaries are familiar. It is sufficient to point out the exact similarity of treatment in design, colour, and drawing, between them and the paintings at Newport; and to shew the claims these curious works have upon all who interest themselves in the early history of art.

F. W. FAIRHOLT.

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## THE ROMAN STATION AT CHESTERFORD, ESSEX.

REPORT OF THE EXAMINATION OF A PORTION OF A FIELD BELONGING TO THE  
ROMAN STATION AT ICEANUM, UNDERTAKEN BY THE HON. R. C. NEVILLE, F.S.A.  
MEMBER OF THE ASSOCIATION.

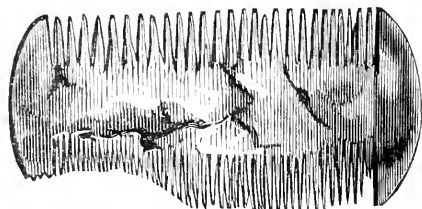
IN commencing the investigations recorded and fully described in the following pages, I was encouraged by the hope, that something might be thereby elicited worthy of being laid before the General Congress of Associates during their Meeting at Warwick; more especially as Mr. C. R. Smith had kindly undertaken to exhibit, on that occasion, the drawings, executed under my direction, of pottery and other remains already discovered at Chesterford,—formerly the Iceanum of the Romans. It should also here be remarked, that these productions, most ably delineated by Mr. J. M. Youngman, of Saffron Walden (a

very promising young artist), are all in my possession, and chiefly the result of my own labours in and about this interesting locality. Nor were the excavations on the present occasion entirely unsuccessful, as they included two objects decidedly rare and uncommon: a very perfect bronze tooth-comb, and patera,—described at length hereafter; a few observations having first been offered respecting the exact site in which they were deposited.

The spot (not exceeding half an acre in extent) is situated on the exterior of the ancient city walls, towards the north east, consequently at some distance from the “Borough Field,” and divided, by a few hundred yards, from the small allotment which produced fifty-four fictile vessels during my researches of last autumn. Like its fertile predecessor, it also includes a gravel-pit, whence a small leaden coffin was, some years since, exhumed, which is now preserved in the Museum at Saffron Walden. Bearing in mind this discovery, the owner, having occasion for further levelling, by way of repair, was induced to entrust me with the operation, about two years ago, when a small, slight Roman bracelet, perfect, a black cinerary vase, and three skulls, were brought to light, as well as a denarius of Julia Augusta, lying in close contiguity with one of the skulls. The repairs being, however, speedily brought to a conclusion for that time, my excavations terminated with equal abruptness; nor were they again resumed till the present moment, when a very fine second brass coin, of Vespasian, in excellent condition, was the first object that presented itself; and, from its weight and appearance, probably new at the time of deposit. Three small brass coins of Tetricus, and one of Claudius Gothicus, were followed by a sight familiar and gladsome to the eyes of a visitor to Roman encampments,—a rubbish-hole: such a common, and in general productive, mark of the habitations of that people.

The hole in question was, nevertheless, much deeper than usual, judging by the sound emitted on striking the surface-soil. Nearly circular in form, great care too had evidently been bestowed in shaping and cutting it through the solid gravel. In working it as far as eight feet, two third brass coins of Claudius, a few bullock's bones, oyster shells, and one small mussel, or limpet, only were encoun-

tered; but on reaching that depth, we came to a very perfect, fine bronze comb, with a double row of teeth, one longer than the other.



One-half real size.

Resembling, in some respects, those now used for horses, I should illustrate it with greater accuracy by the remark, that its sight re-awakened unplea-

sant and very vivid reminiscences of a certain instrument much in vogue with nursery-maids in my childish days, yecept a "small tooth-comb," in size, however, much larger than its prototype. Another comb, of iron, less perfect, and smaller than the one described, but similar to it in many points, was found in digging the foundations of the Railroad Station, and is also in my possession. Continued from eight to eighteen feet, the pieces of pottery contained in the shaft became more numerous, more varied, and of better quality, the greater the depth; a plated denarius, of Constantine, well preserved, accompanied a polished and headed hair-pin, and bullock's bones abounded in great profusion. But of the human frame no bones appeared, excepting a small portion of the skull of some unfortunate wight, who might possibly have walked undesignedly into the abyss, whilst under the influence of the rosy or the drowsy god (*"vino fatigatusque somno,"* Horace), and thus drowned himself and his cares in another and a purer element. The fracture of this gentleman's skull was (I may add on good authority) *of no very recent date.*

At the depth of twenty feet, the well (to call it at once by the appellation it must have borne) produced what the workmen called a "metal ladle", and such indeed it proved to be; undoubtedly a fine sacrificial patera, with a handle attached and projecting from it in a horizontal direction. The bowl is about double the size of a soup ladle, bearing at the bottom a kind of seal-like excrescence, similar to those so frequent on bottles of medicine, designed no doubt in this instance to enable the patera to rest firmly on a flat or smooth surface without danger to its contents; it has no other ornament or device than the emblem of a serpent raised upon it. Though much corroded in the



centre, and despite its great age, traces of the gilding which formerly adorned it are still visible, which contrast



once latera. One third real size.

well with the green patina, conspicuous on this implement as well as the comb: altogether they are both very remarkable and novel,—at least, to me.

The fragments of pottery, as I have before remarked, increased in proportion with the depth of the well, till twenty-eight feet was attained, when the dampness of the gravel giving an infallible token of the close proximity of water, it finally burst through at twenty-one feet, shewing that the workmen had then struck into the spring, which bubbled up so rapidly as to compel them to effect a speedy retreat.

Of the pottery, mostly broken, and coarse in texture, three specimens have been partially restored; of these, one in black ware resembles a basin-shaped vase, of a similar manufacture to the very superior kind found at Upchurch, and now in the collection of Mr. C. Roach Smith. In short, were the colour different, I should call it fine glazed Samian ware, though rather of a thicker quality than the pottery generally so denominated. The second, also of black ware, is embossed and patterned with the same border as that conspicuous on Samian vessels; it appears to be composed of sand-stone, or gritty ware, and is about three parts perfect. The remaining vase is curious, chiefly from its shape being an exact miniature edition of the tuns now in use: two holes are pierced in the head of this cask-like vessel, but for what purpose designed is not evident; indeed, the use and appliance to which the little barrel was put remains quite open to conjecture.

Such were all the productions of this remarkable spot; but I cannot dismiss the subject without pausing on a

point which presents itself very forcibly to the attention. The Romans, as we have abundant proof, were in general most particular and sagacious in their choice of sites and adaptation of local facilities. What then could have been their object in incurring the labour of sinking a well in one of the most elevated parts of the station? more especially as at the distance of only a few fields, in an apparently equally convenient position, water could have been obtained at the depth of twenty instead of thirty feet. Doubtless they had a reason; but since we cannot ask them what it was, we will allow them all due credit for its being the best that could be assigned, under circumstances with which they were at least more cognizant than we in the extremity of our wisdom can even pretend to be.

R. C. NEVILLE.

P.S.—Since the receipt of the foregoing paper, Mr. Neville's researches have led to the further discovery of many objects of interest. Among them are some vases,



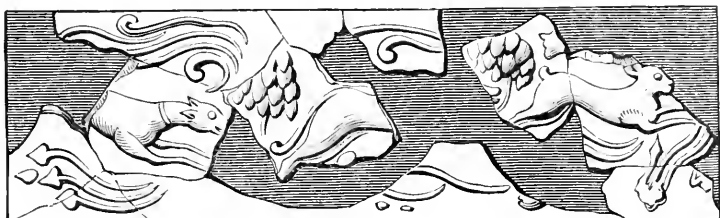
No. 1. 6 inches across 9 high.



No. 2.  $5\frac{1}{2}$  inches high: 4 across.

probably drinking cups, of the peculiar kind of pottery described in the illustrated paper published in vol. i of the *Journal*. By the kindness of Mr. Neville, we are enabled to give cuts of these, which are somewhat different in pattern from the examples already given. The larger of the vases, for general character and material, may be compared with that rare variety discovered by Mr. Artis in Bedford Purlicus, and published with his other remarkable discoveries in vol. xxxii of the *Archæologia*.<sup>1</sup>

Mr. Artis has clearly established that this ware was made in Britain; but whether the manufacture was confined to one district is questionable. The pattern upon the vase No. 1, is shewn in the subjoined cut.



<sup>1</sup> By some curious error, the name of Mr. Artis is omitted in this paper on the valuable objects brought to light by his personal researches.

## AN ACCOUNT OF THE EXCAVATIONS CARRIED ON AT SALONA.

BY PROFESSOR CARRARA, DIRECTOR OF THE WORKS NOW IN PROGRESS BY ORDER  
OF THE AUSTRIAN GOVERNMENT.

COMMUNICATED THROUGH SIR J. GARDNER WILKINSON, F.R.S., VICE-PRESIDENT.  
TRANSLATED BY M. F. HAGGARD.

THE excavations of which professor Carrara has favoured us with an account, were pursued in the months of January and February last, and are still in progress. His object is to display the topography of the ancient city of Salona, and in accordance with the plan which he has submitted to, and has been approved by, the Aulic Commission of Sciences, he reports as follows:—

In the excavations begun on the 8th of January, I endeavoured first of all to find the north-east angle of the ancient wall, where, according to my hypothesis, the external enclosure of the capital should be found. Having exposed a badly constructed triangular projection, or salient angle of a tower, made of a mixture of stone and lime, I endeavoured to find its base, and succeeded at the depth of seven feet. This led me, after having seen two of the lateral parallelograms, to as many faces, finely constructed of square blocks, which suddenly presented to me a pentagonal figure issuing from the walls. As the external construction of the projection did not harmonize with the interior and exterior of the rectangular fabric, which were evidently of different periods, I continued the excavations, and found that the pentagon was composed of an ancient rectangular tower, of the best ages, with the addition of a triangular construction, joined to the exterior façade of the rectangular tower; so that the badly constructed triangular projection of less ancient date has one of its lateral parallelograms coinciding with the anterior face of the rectangular fabric. Having thus made out a pentagonal tower at the north-east angle of the walls, I continued the excavations from east to west, and after a short line of wall, inclining towards the north, and composed of small stones, I found a second construction of square blocks, which having cleared, I found a superb

rectangular tower, joined to the walls like the former; but dissimilar in one respect, as it had no later additions.

Having discovered the second rectangular tower, and a short line of wall, I perceived an immense heap of ruins, covered with thorns, the figure of which I could not make out. That I might not waste time or money, and perhaps destroy some building, I thought it better to pass over this heap, and continue the excavation more to the west, where, on account of two large blocks projecting from the earth, and because through them a way led into the country, those who first discovered them had decided, that in that spot a gate had formerly been. Various reasons, and especially that of permitting an enemy to approach the gate with the left flank covered, had caused me not to admit this supposition. Arrived at the point of being able to convince myself of the fact, I desired the men to explore between the two blocks in a parallel direction. Having dug out one single foot of earth, I found the question decided in my favour. In short, the surface of the wall being now uncovered in which were the two blocks, and the exterior being discovered by the excavations, instead of a door, I had a superb rectangular tower of the same construction as the second. This discovery led me immediately to another most important one, viz.: I was enabled to recognize the quality of the construction which might be concealed under the heap near the two rectangular towers already discovered. Looking westward, I fixed my eyes upon a small wall, issuing from the heap and covered in a most fanciful way with a most beautiful plant of ivy. I found a wall equal to that of the angle, then all the parallelograms of a triangular-headed building, but standing by themselves.

Therefore, I had not the least doubt of its being a tower equal to that of the angle, and this I afterwards discovered. This alternation of rectangles and pentagons decided me, that the heap I had left behind was a pentagonal tower, of the same kind as those already discovered. Having studied it better however, I found a difficulty, for it was almost double the size; to overcome which, I arranged the work of exploration in a different manner. Instead of excavating in a vertical direction, I wished it to be done horizontally from the sides. I divided the workmen,

part of them to the external surface, to the westward of the second discovered tower (the first of the rectangles); and part of them to the eastward of the third (the second of the rectangles). I made them deepen the excavation to expose still more the impeded side, and continue from the bottom the denudation of the external line. The result of this operation was satisfactory; for following the surface of the construction from the towers, and clearing an angle, we passed to the curtains of the walls, from these into the heap, and at last, in the progress of the work, we discovered, instead of a pentagonal tower, as I had imagined, an abortion; that is to say, two solid constructions with triangular bases placed before the ancient rectangular, which was twice the size of any other (see woodcut 3 c). Here I was obliged to study the reason for these later additions, deforming the good Roman construction, and this most important relic. In my opinion, the progress of military tactics reveals the principal cause of this addition; for all the towers being rectangular, their external side parallel to the walls was much exposed, nor could the fortalices at the sides defend it. Besides this, the rectangular towers, constructed of simple blocks, without other walls, could not resist the blows of the warlike machines so substantially as the solid masses added to them could do. I find another problem, not without signification, in the line walls I have hitherto discovered at Salona. For the rectangular towers they have constantly used square blocks of beautiful effect, and extraordinary solidity; the surfaces of the walls between the towers are poorly constructed with small stones. Then the additional pieces, besides disfiguring the plan and size of the towers, deform also the construction of them, as they increase in height, as in the tower not entirely excavated, and form a new order of barbicans. However the reasonings on the different epochs of these fabrics, as well as the causes which conduced to the ruin of Salona, and every opinion which relates to its history, and particularly to its archæology, shall be discoursed on by me in the general report; when, as I flatter myself, I shall have gathered in the progress of the excavations, all the elements necessary to the task.

Being arrived at the fifth tower, partly through the manifest regularity of the discovered line, and partly

through knowledge of the ground, and the disposition of the heaps, I appeared to have obtained a great point; and since that time I have calculated without hesitation upon a great discovery, which if it be conducted to the end, will make known to Europe a most important specimen of the Roman military art, the remains of those strategical fortifications, which Julius Cæsar extolled so much in speaking of Salona. This flattering idea was at once a satisfaction and an encouragement to me, and I wished to devote to Salona all the hours of liberty which remained from my scholastic duties.

In proportion as the obstacles of the ground increased, so did I redouble my solicitude and toils, thinking myself fortunate to have been able in the first month, and after only twelve days of labour, to do so much more than had been done previously in seven consecutive years towards the discovery of the topography of Salona. I confess, it is true, that the fortunate issue of the first discoveries of traces in the open field, was facilitated by some fragments of walls projecting here and there, and by the spring days, which gave me opportunity to direct the researches many times uninterruptedly from the rising of the sun until night. But I ought also to confess, that hitherto I have had many obstacles to overcome. I here subjoin the measure of the elevations in the line, represented on the plan; from which every one must see, that as far as it is now excavated, it remains visible to all:

	Fth.	Ft.		Fth.	Ft.
1. Pentagonal tower at the north-east angle. Present elevation . . .	3	2	9. Rectangular tower . . .	2	0
Wall which unites it to the second . . .	1	2	Wall . . .	0	2
2. Rectangular tower . . .	1	2	10. Pentagonal tower . . .	1	1
Wall . . .	1	5	Wall . . .	0	1
3. Polygonal tower . . .	0	5	11. Pentagonal tower . . .	0	5
Wall . . .	0	3	Wall . . .	1	0
4. Rectangular tower . . .	0	5	12. Rectangular tower . . .	0	5
Wall . . .	1	0	Wall . . .	2	3
5. Pentagonal tower . . .	2	3	13. Rectangular tower . . .	1	0
Wall . . .	2	3	Wall . . .	0	2
6. Rectangular tower . . .	0	2	14. Rectangular tower . . .	0	3
Wall . . .	0	2	Wall . . .	2	3
7. Rectangular tower . . .	0	2	15. Rectangular tower . . .	0	5
Wall . . .	0	2	Wall . . .	0	1
8. Pentagonal tower . . .	1	4	16. Pentagonal tower . . .	1	2
			Wall . . .	0	2
			17. Rectangular tower . . .	1	1



In the walls of the seventeenth tower, at the depth of little less than a fathom, I found the following defective inscription:

. . . . IANAM . VI . CON  
 PRIMITIVOS . M  
 . . . . .  
 AGRIVS LIBERALIS  
 POMPON . LVPIO . OBVLTR ON . NICIA.

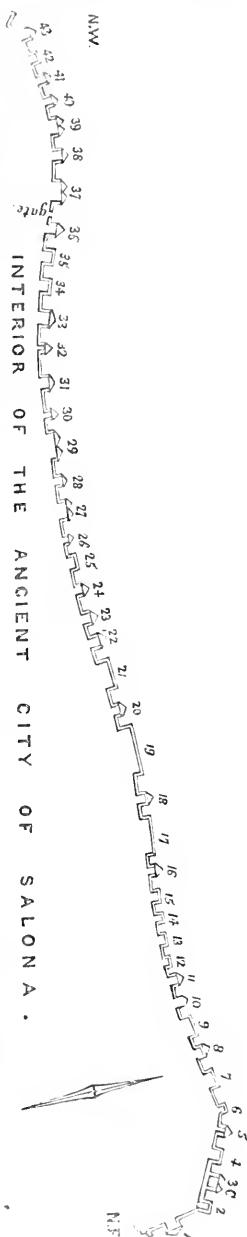
The stone upon which it is cut in fine characters, is the same as the material employed.

Having made known the method adopted by me in the progress of the excavations, I now give the result of the labours of the first month:—In the circuit of the walls to the north, in a length of scarcely two hundred fathoms, I have discovered seventeen towers,—ten rectangular, six pentagonal, and one polygonal; and the same number of curtains of walls, which give seventeen towers, and a fine idea of the fortifications of Salona. I have attempted a great part of the surface at the east, and traced some towers on that side, and discovered a magnificent and important construction, which appears to have been a gate of the city. I have hit upon several courses of the aqueduct, found a line of the ancient and artificial shore of the little river Giadro, and ascertained some traces of internal buildings. I have discovered a small temple of an octagonal shape externally, but circular internally with niches, and on the ruins many fragments of columns, capitals, ornamented, and of every variety of marble. I have raised two mosaic pavements. Finally, in digging among the ruins, I have found a little satyr in bronze, a Priapus, and a haft, with a raised head, apparently of bronze, a classical torso of Apollo in marble, several small heads nicely cut in marble, some fragments of *bassi relievi*, and ornaments, several pieces of defective stones, two lamps, a fragment of terra cotta with a Greek inscription, a small head with an Egyptian face, some medals, among which a Lucretia Trio in silver, a beautiful Faustina, with the bronze patina, a Drusus in copper, well preserved, and several trifles in bronze and copper.

Here I think it proper to state how much fortune has favoured us; having only excavated the external circuit of the fortifications, among the ruins of which we had no reason for expecting to find anything. I think we may



feel proud for what we have hitherto discovered, and take it as a true presage of the fine discoveries which await us. Yes—Salona, ruined by so many hordes of barbarians; so often plundered by strangers; shamefully pillaged by the Venetians, by the Spalatines, by the people of Salona of the middle and modern ages,—Salona begins in her desolation again to see the light of day! When we have finished the external circumference of the city, we will enter by the gates, excavate the streets, uncover the palaces, the basilicæ, the thermæ, and by degrees we will snatch from the oblivion of ages so many venerable relics. The government of Austria will have the merit of having undertaken a work which would reflect honour on any monarch, any kingdom; and history will inscribe among the records of the emperor Ferdinand this work, to which I trust men and destiny will be propitious. Following the plan proposed by me, and approved of by the I. R. Aulic Commission of Sciences, I shall now exhibit in this brief report of the first month, all that has been excavated by me in the direction of the external circumference of the Salonian walls, as appears in the annexed plan; I shall afterwards give in the general report the details of what we continue to discover in the interior of the ancient city. And as the excavation of the outer circuit proceeds, I shall, whenever I have the opportunity, explore the interior ground, which will add much to the indication of its complete topography.



## SECOND REPORT, OF EXCAVATIONS IN FEBRUARY.

IN accordance with the task imposed upon me by the decree of the Aulic Commission of Sciences, of 7th May, 1845, of exhibiting, with the preparatory excavations of the first year, the general topographical map of the ancient city of Salona, I continued in February those excavations which I had so felicitously begun in the previous month. In the excavations of January, I had not quite succeeded in disinterring the seventeenth tower of the fortifications which form the northern part of the first enclosure of Salona; now I have entirely cleared the northern wall, 1403 fathoms 4 feet in length, and having forty-three towers of defence.

Slow indeed were the results of the first days of our labours; as I found this line of the buried construction much deeper than the former, and as I occasionally lost all traces of the wall in the fields. Besides, the many and serious anomalies I had before remarked in the already discovered line, afforded me no certainty as to the disposition of the buried fortalices. From the system I had adopted, of excavating always from the sides instead of perpendicularly, I was sure to progress; and in fact, I began to advance with rapid strides. Nearly the whole of one day we laboured to discover the north-west angle of the last quadrangular tower, not entirely exposed to view in January. From thence, turning round to the wall, and having passed it, I found the eighteenth pentagonal tower, projecting into a ploughed field, and of which a trace did not appear above ground. Having discovered the nineteenth quadrangular tower, and the curtain following, and traced the angle of a new fortalice, which issued from it, I found myself in a perfect labyrinth. From the angle of the curtain succeeding to the nineteenth quadrangular tower, having its exterior face towards the east of the twentieth pentagon, there was a large tract of field without traces; on which account I directed the excavations more to the west, towards a very high pentagonal tower, with its face much broken by battering rams; and

having exposed the foundation of this most beautiful relic, I made the workmen proceed towards the east, in order to explore in this manner, when the excavations were interrupted. From this time the difficulties of the work began to multiply, from the deposits of collected earth, and the continued heaps of ruins; which obstacles I have happily surmounted.

As soon as I had excavated the thirty-fourth quadrangular tower, a very interesting discovery awaited me. Digging from east to west, I saw the face of the wall hewn like a jamb of simple workmanship, which necessarily gave me a suspicion of a gate. I say *suspicion*, because measuring from the depth of the walls hitherto discovered, the gate must have rested in the air, and this at first deceived me. Impatience however did not admit of long meditation, and it made me hurry on the work; and having excavated vigorously from the sides, and from the top to the bottom, not however without precaution, I found that mine was not only a surmise, but that I had discovered a most interesting gate of the fortress. In the plan, which I present, I have only left a space for this gate (six feet three inches wide); the particulars of its construction and its ornaments I will give in the general report, in which, I think of exhibiting the geometrical design, and also the perspective. It is now composed of the lower parts of the external posts in ruins (height of the existing fragments, four feet three inches; breadth, two feet one inch; thickness, one foot), and of the external threshold, in which may be plainly seen the ruts made by the wheels which must have passed over it. At the bottom of the jambs, near the angle formed by the threshold and the jambs, traces of hinges may be distinctly seen. Finally, in digging among the rubbish, we found no fragment which could belong to it, except one piece of the upper jamb, which had the same carving on its surface as the others. To every one the same idea will present itself, as it did to me when I made this discovery, and when, as I observed above, calculating the depth of the face of the walls discovered at first, and more particularly that of the inferior angle to the north-west of preceding pentagonal towers, I compared it with the elevation of the threshold. However, if I were to occupy myself with this and similar archæolo-

gical questions, relating to my excavations, it would require more time and study than I can give, now that I must dedicate every moment that I can spare to my labours. I shall reserve all my reasonings upon them for the general report which I shall give at the end of the season, which is now too favourable to me, to occupy myself otherwise than in my work.

To return to the account of what I did in February, after the gate just mentioned, I caused the work to proceed with double solicitude, with greater zeal, but with slower results, because certain irregularities, a total absence of traces corresponding to the line of the fortalices, caused me to dispose the labour in three different parts. The event however corresponded with my wishes. After having excavated the thirty-ninth polygonal tower, and round the curtain of the succeeding wall, an angle leaning towards the interior of the wall, then projecting in the thickness of the same wall, then inclining again towards the interior field, made me lose much time, and obliged me to form some new hypothesis; but after a fortunate error it afforded me a valuable discovery. The first angle leaning towards the interior of the wall, although it had neither jambs nor a threshold, made me suspect at first, that it might be a new gate. With a little labour, and excavating more to the west, I found an angle projecting from the wall towards the north, which evidently was the exterior face of a new fortalice; so then, from the irregularities of the position of the aperture, from the want of jambs and a threshold, and there being no traces of a wall parallel to the surface inclining towards the interior, I concluded that there could never have been a gate there.

However, as one hypothesis leads to many others, which ought to be taken into consideration until facts either establish them as true, or show their fallacy, and remembering the marks of the wheels seen in the gate already described, I thought that had there ever been a gate, I might find in the interior of the city a corresponding road; and even were there no marks of wheels, as I related just now, I thought the road ought necessarily to be where the gate formerly stood, even if it were not adapted to the passage of warlike machines. Having ascended to the top

of the walls, having a country road running over it, I looked down, and was agreeably surprised to see a heap of stones, tolerably long and very wide, issuing from beneath the wall in a direction corresponding to the aperture, and which lay towards the centre of the ancient city. Then, in order to remove every doubt, and to supplant the hypothesis supposed at first, or probably to raise some new one, I ordered them to dig in the midst of the heap of ruins. Had it been a road, I supposed I should be able to find the corresponding pavement; which, in fact, after a little labour, came to pass. A magnificent quadrangular block (one foot thick, four feet seven inches wide, and seven feet seven inches long) was at the bottom of the heap of stones. It seemed that I had found the pavement of a road, and so much the more, as I perceived the same block furrowed in parallel lines, by means of a chisel, in the same way that we see pavements cut in front of large buildings, or running along the interior courts, or under the porticoes of palaces.

Having well cleared this superb piece of pavement, I perceived, that at the eastern part, cut in the stone, was a small channel, which gave me new embarrassment. In order to see it well, I caused the piece of pavement to the west of the large piece to be raised, and underneath I found a cement, which was in much greater quantity than the ancients would have used to lay down a pavement properly. Having directed the largest piece to be raised, I discovered a magnificent branch of an aqueduct (the channel is three feet high, and two feet two inches wide), constructed with much art, and of an imposing solidity, going in a direction from west to east. Rejoicing in such an event, I wished to attempt the search for the channel towards the west, which I happily accomplished for the distance of nearly thirty fathoms through the fields. At the distance of fourteen fathoms three feet from the discovered spot, I found an aperture for irrigation, two feet eleven inches in height, and sixteen inches in width, terminating in an arch; the chord of which measures twelve full inches.

In the meanwhile, the workmen continued the excavation of the external circuit to the north, and having marked the spots where I intended to excavate, I chose some, and

directed the removal of the heap of stones which covered that most beautiful little octagon temple, having the interior of a circular form, which I had found in my first attempts at exploring in January; and I was anxious to discover whether it were really a temple, or a bath, or some other building. This monument, as far as I can discover at present, appears clearly, by the quality of the construction, the exquisite taste of the design, and the value of the materials employed, to have been one of those superb edifices which Roman magnificence knew how to construct. Having cleared away the superincumbent heap of ruins and materials of every kind, which the peasants of the neighbouring country had collected upon it, at the depth of three feet I found the ancient pavement; and as soon as it was cleared as far as the surrounding wall, I discovered its artistical importance. All the pavements until now discovered, are of variegated marble, bearing the highest polish; and the internal partitions are of incrustated marble. It is true, that now and then in the pavement, but more in the incrustation of the partition walls, there are wanting some pieces of marble; but with all this, if the later discoveries correspond with those previously made, both with regard to the value and variety of the materials collected in the course of the excavations, I hope to bring forward a beautiful work of the Roman art. During the excavation of the small part of the aperture as far as it is done, I found several pieces of columns and different marbles, especially of red marble; a quantity of levigated pieces of various porphyry, coloured, and of verd antique, of black marble, of white Parian marble, and of a species of white transparent marble, about four fingers thick. But what surprised me most, and of which, as far as I know, there is no other example at Salona, was a mosaic of gilded crystal, which, unfortunately, I have only as yet been able to collect in small fragments. I propose shortly to disinter the whole of the work, and to present it with the map of the operations of March.

The continuation of the excavation towards the north was troublesome and slow, from many peculiar circumstances in the soil, but it has had a successful termination; and now, after so many ages, it presents itself without obstacle to the passers-by.

It is not for me to boast of this discovery, happily accomplished in so short a time. I will only remark, that neither in the seven years of the first excavations, nor afterwards, was this interesting system of fortification suspected; and while in the rejected direction of the seven years' labours, I have only traced one single line of wall without anything else, I, in less than two months, have traced an uninterrupted series of fortifications, protected by no less than forty-three fortalices. In order that there may be a complete and detailed knowledge of my works, I will give the elevation of all the line discovered in February. In January, I gave a similar list.<sup>1</sup> Let it, however, be observed, that in my measurement, I only give the height of the walls as they now appear exposed.

In the report of January, I gave the elevation of the discovered face of the seventeenth tower inclusive; now we will commence with the curtain, which is between the seventeenth rectangular tower and the eighteenth pentagonal tower:

	Fth.	Ft.		Fth.	Ft.
Wall . . . . .	1	0	Wall . . . . .	1	0
18. Pentagonal tower . . . . .	0	3	31. Pentagon . . . . .	0	2
Wall . . . . .	5	3	Wall . . . . .	0	2
19. Rectangular tower . . . . .	2	2	32. Pentagon . . . . .	0	4
Wall . . . . .	0	5	Wall . . . . .	0	2
20. Pentagon . . . . .	0	5	33. Pentagon . . . . .	0	4
Wall . . . . .	0	2	Wall . . . . .	0	2
21. Rectangle . . . . .	0	4	34. Quadrangle . . . . .	0	4
Wall . . . . .	0	3	Wall . . . . .	0	5
22. Pentagon . . . . .	2	3	35. Quadrangle . . . . .	1	1
Wall . . . . .	2	0	Wall . . . . .	0	2
23. Pentagon . . . . .	0	3	36. Pentagon . . . . .	0	3
Wall . . . . .	2	0	Wall (in which is the gate)	1	1
24. Pentagon . . . . .	3	0	37. Polygon . . . . .	0	4
Wall . . . . .	0	1	Wall . . . . .	1	0
25. Quadrangle . . . . .	0	2	38. Pentagon . . . . .	1	0
Wall . . . . .	1	5	Wall . . . . .	0	4
26. Pentagon . . . . .	2	3	39. Polygon . . . . .	1	0
Wall . . . . .	2	3	Wall . . . . .	1	1
27. Polygon . . . . .	1	1	40. Pentagon . . . . .	2	0
Wall . . . . .	0	2	Wall . . . . .	2	0
28. Pentagon . . . . .	1	2	41. Pentagon . . . . .	1	0
Wall . . . . .	1	5	Wall . . . . .	1	3
29. Polygon . . . . .	0	5	42. Rectangle . . . . .	0	5
Wall . . . . .	0	2	Wall . . . . .	0	4
30. Pentagon . . . . .	1	0	43. Pentagon . . . . .	0	3

<sup>1</sup> The combined operations of Jan. and Feb. are shewn in the plan, page 219.

If in progressing so favourably with the excavations, I have so much solicitude in getting ready the charge committed to me, of establishing by the preparatory labours of this year the topography of Salona, I have, at least, no reason for not being satisfied with myself. Some one will perhaps say that there have been no valuable objects found, in gold or silver. And I answer, that I seek neither gold nor silver, but that which was commanded by the noble Aulic Commission of Sciences, viz., the topography of the ancient city; when we have decided upon the city, we will enter the gates, and seek the precious objects in it, if any one does not consider precious and important the discoveries already made. I am essaying one single experiment in the interior of the city, and that is the restoration of the rectangular building already mentioned. We shall see the result.

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## ON THE COINS OF CUNOBELINE AND OF THE ANCIENT BRITONS.

### PART V.

#### COINS OF ATHORI.<sup>1</sup>

It is not long since it might have been thought too presumptuous to attempt to classify these coins, as to the appropriation of which speculation had scarcely been hazarded; but the other British coins having now been classified to a considerable extent, we may be the better able to assign those which have not come within previous classes,—conjecture itself being brought within narrower limits, and thus in some sort a species of guidance afforded us. The following observations, however, are offered with no other view than to illustrate the subject, with a readiness to yield to any other suggestions which may be more correctly founded, if such should be brought forward.

<sup>1</sup> See vol. ii of the "Journal," page 22.



In the first instance we may remark, that the orthography of the word Athori, which we here make use of, to give an appellation to these coins, as being the most entire inscription, is somewhat uncertain. It is here given Athori, as the Greek  $\Theta$  is used; but there is some doubt, from a coin of the Velocassi (Lelewel, vii, 5), whether it might not have been used as a double s: the usual pronunciation of the letter may, however, perhaps be followed, and thus we may dismiss this minor point.

Next, as to where the due delineations are to be found necessary for the examinations here intended, we may specify, for this purpose, *Ruding*, plate i, figs. 35, 36, and 37, and supplemental plate (edition 1840), figs. 89, 90, 91, 92, and 94; and *Numismatic Journal*, vol. i, plate ii, British coins; which is a very useful plate for reference, and from which six of the accompanying representations of coins are engraved; also, the *Revue Numismatique*, number iv, plate xiii. Specimens of the coins are in the British Museum, and in the cabinet of J. D. Cuff, esq.

Besides the usual inscribed type, which has the legend ATHORI the fullest, there appear to be some other varieties of that coin uninscribed. What is singular, there appears to be a distinct cognate class, by which the Athori coins are connected with one of the types of the coins of Verulam, from which circumstance there is scarcely a doubt but that they were coined at that city, and belong to the Cunobeline dynasty. The coins which form the connecting link have sometimes the obverses, sometimes the reverses, similar. Sometimes they have a plain reverse, or a tablet without inscription; and so they vary, till at last one of them has fairly the usual enched or ornamented reverse of the type in question, by which their connexion with Verulam is known. The predominating reverse of the Athori coins (see figs. 1 and 2), is one of an uncommon description. It has been thought to be a rose, which does not appear sufficiently substantiated; while what it really is remains doubtful. It is comprised of six parts, or divisions, proceeding from a centre, and all curved in one direction.<sup>1</sup>

<sup>1</sup> One of the later coins of Gaul, when a province under Roman dominion, has a somewhat similar delineation on the reverse, of four divisions, each terminating in a horse's head.

The above coin, which was formerly in Mr. Thomas's collection, is engraved in Lambert, xi, 18, with the legend AVAVI, which, according to Lelewel, ix, 26, should be AVAVCIA.

The various other inscriptions which this class of coins present, could they be certainly known, would be a subject of great interest. In Ruding's last edition they are, ONA. SONVIVI. OIA. and AHS. In the plate in the *Numismatic Journal*, from which five of the coins are here copied,—OAA. SONVIV,—which last is in the text SONII.—ONA and . . . AV. It thus seems that four out of the five legends, which these coins bear, are too imperfect to be read correctly.

Of these five types, as in the accompanying plate, a general description will perhaps give a sufficient idea. All the obverses, except one, have a loose horse galloping to the right. Over it, nearly where the rider should be, is a bull's head. Underneath two of them appears a case of sacrificial knives (see *Du Choul*, edition 1567, p. 323). Under three others, a curved object somewhat like a serpent coiled; or the figure in modern heraldry called a cockatrice. One of these five seems to have the representation of a druidical circle over the horse. Their reverses are thus. Two of them have the uncertain representation just noted, whatever it may be. Two others plain reverses, except that a broad tablet may possibly have been intended to be shewn, but the lines are so indistinct, that engravers sometimes represent them, and sometimes omit them. The remaining one has for a reverse the type of Verulam before spoken of, which is known to belong to that city; one of the specimens in the collection of J. D. Cuff, esq., engraved in Mr. Akerman's *Coins of Cities and Princes*, xxii, 7, being inscribed on the engraved side, VER. These, their reverses, are therefore of interest, as they ultimately connect them with Verulam; but their obverses, which we have also before described, seem to add greatly to the explanation of them. These appear closely connected with the rites of heathen worship, as the bull's head, etc. The horse itself was perhaps a personification of a divinity, or represented a victim. At all events, it is an animal usually considered of mythological import on British coins.

There is one coin of the class of which we are at present treating, which requires particular attention. It is now possessed by Mr. Wigan, and was late in colonel Durrant's collection, and was engraved above eighty years since in

Dr. Pegge's *Coins of Cunobeline*, published in the year 1766 ; being then the property of Mr. John White, of Newgate-street, London. This seems originally to have been a very good impression of the coin engraved in the *Numismatic Journal*, vol. i, plate II, British coins, fig. 6, and it may be seen at fig. 4 of our plate, which coin may be thus described. Obverse, a horse galloping to the right ; above it a bull's head, a double circle nearly touching the top of the horse's head, a single circle below to the left. Several dots are about the coin ; and from two of them being near the points of each horn, there can be no doubt of the ox's head being sacrificial (see *Du Choul*, pp. 301 and 318). The legend is—ONΛ.; one or two other letters in the beginning being not legible. The other face is blank, except two parallel ridges, or bars, which cross it. It is of gold, and weighs eighty-two grains. In its present state, the inner circle of the double circle near the horse's head having been removed entirely, and so much of the outer circle, as to leave the representation of the letter c ; also the two portions of imperfect letters in the proper beginning of the word having been scraped away by an engraving tool, it reads, CVNO, upside down. It is evident it was the wish of the fraudulent person who thus falsified it, to transform it from a British coin of the uncertain class to an unique type of Cuno-beline. From its being recorded by Pegge, and being the pivoting point for the appropriation of an interesting class of the British series, this coin has now acquired value of another kind. Its re-appearance at the present time is opportune, as it prevents the error being perpetuated, which might have arisen from Pegge's engraving ; an error which would have led the numismatist astray without remedy, and prevented the due appropriation of one class of British coins. The coin being examined by a good magnifier, the removal of the various parts can be very easily verified : for alterations made by the engraving tool in coins become manifest in course of time, by the different oxidation of the old and new surfaces.

As to ostensible indications of the date of the coins of Athori, it seems most natural to endeavour to ascertain this from that of the approximating coins of Verulam. But in respect to these there is much which is indefinite.

For anything that we know, the coins of Verulam might have been struck during any part of Cunobeline's reign: the latter part of it as well as the former. The type of the horseman of the Verulam coins does not seem necessarily to be of a very early character; indeed, it closely resembles, as has somewhere been remarked, that of the horseman on the Roman Gallic coin of the *tres Galliæ*, to which the date of A.D. 70 is assigned, and which, with several cognate types, is placed by numismatists among the Gaulish coins of the emperor Galba. Of the coins attributable to Verulam, there are several varying and very distinct types: that of which we now speak might have been one of the latest. Again, the resemblance of the coins of Athori to certain types of those of Verulam, does not necessarily fix them to Cunobeline's reign. Verulam seems to have been a coining city, as there are many autonomous coins of Verulam, inscribed solely VERLAMIO, VER, etc., and these might have been struck there under a subsequent government.

Hence, then, there is a certain latitude allowed us: and as there seems no pressing reason to assign them to Cunobeline; and as there is an interval of about three years between the death of Cunobeline and the conquest of his dominions by the Romans,—that is, between A.D. 41 and A.D. 44, in which coins must have been struck, and to which none have been hitherto assigned,—it is proposed to attribute the coins of Athori to this interval; and we may now proceed with such remarks as most obviously present themselves on this subject; and first as to the state of Cunobeline's late dominions consequent to his death.

Cunobeline's long reign, though it appears to have been prosperous, did not end without a cloud. If he ascended the throne about B.C. 13, as there is some ground for supposing, he must have reigned above half a century, when we find, according to Suetonius (Caligula, 44), Adminius his son, with his band of adherents, expelled the kingdom by him, and seeking the protection of Caligula then in Belgium. This was in September, A.D. 40, as we collect from Suetonius; and that this son was in arms, and in direct rebellion against his father, we find from the circumstance that he made a surrender and assignment of

his father's dominions to the Romans, which Caligula announced with great pomp to the senate, and intended Adminius and his party to have graced his triumphal procession on his return (Caligula, 47), but afterwards forewent or deferred his triumph (Caligula, 49). From his taking upon himself to transfer his father's dominions to the Romans, it would seem implied, that he was the eldest son and the next in succession; and from Suetonius it would appear that he was carried to Rome.

After Cunobeline's death, as far as we can understand the slight mention of British affairs made by Suetonius and Dion Cassius, the party opposed to Adminius continued to prevail, and himself and his adherents appear to have been regarded as criminals; for Suetonius attributes the cause of the ensuing war to the resentment and commotions of the Britons, that the Romans would not give them up: the *transfugas barbaros* that Caligula intended to lead in triumph (Caligula, 47), and the *transfugas non redditos* (Claudius, 17), appearing evidently to have been the same persons.

It follows clearly enough, from a collation of the accounts of Suetonius and Dion, that the relations between Rome and Britain were unfriendly the whole time of the two years after Cunobeline's death, till at last the invasion of this country was finally determined upon by the emperor Claudius. Domestic wars appear to have also occupied the interval or part of it. According to Dion Cassius, ix, 30, Bericus, a fugitive from Britain, joined the Romans, and instigated them to an invasion. Dion describes him as driven out of the island by a sedition; but this might only be a Roman way of speaking of a civil war in a country so remote as Britain; and he is usually considered to have been the leader of some unsuccessful insurrection, obliged to escape to save his life, and afterwards making a sacrifice of his country.

The above period then being altogether one of hostility, or commencing hostility against Rome; those considered the enemies of their country in this island fleeing to the imperial city, and there being well received; Romanized types on British coin might have become out of favour with the representatives of Cunobeline, and types of a more national character been adopted; for there was

now beginning a war, which was no less than a struggle for existence on the part of almost the last Celtic nation remaining free against the Roman empire. The relinquishing therefore the representations of Jupiter Ammon, of Apollo, Cybele, pegasi, griffins, and sphinxes, and adopting those of the druidical circle, the head of the ox slain in sacrifice, the mythological horse, and the various implements used in their sacred rites, might only seem in due character with the circumstances of the case. That there was a coinage struck in Britain during these three years, there is every reason to suppose, from the brisk and profitable trade known to have been carried on in metals with foreign parts, before alluded to, vol. iii, p. 37; and there appearing to be good grounds for entertaining the opinion, that Cunobeline's sons retained the country of the Carnabii, *i. e.* Shropshire and Cheshire, a mining district, as also North Wales. Besides that the prospect of war, and a war of such magnitude, would have caused much gold and silver in the shape of ornaments to have been coined into money. If this then be not received as the coinage of the period, we may be warranted to inquire what other was? Not meaning however to exclude some few other types which seem from their characteristics to belong also to this period, and which will be mentioned presently.

That we do not at present understand the legends on these coins, should not be a reason why we should reject the above appropriation of them; which, it will be observed, principally rests on the character of the coins, and on their being coins of Verulam, of supposed later date than the times of Cunobeline. It is true we do not find the names of any of the sons of Cunobeline, as they have come down to us, inscribed on these coins; but this it might appear would be ground too indefinite to reject the coinage, if a good case can otherwise be shewn: and on this topic of their appellations we may here offer a few observations.

The names of Cunobeline's sons offer no little difficulty in arranging the few particulars of information which are come down to us of the history of Britain in his time. There is scarcely a writer or chronicle who does not give them differently. Even supposing that some of them were titular or official, and with every allowance for variations of orthography, we are still not able to remove

several contradictions. The Adminius of Suetonius, and the Minocunobelinus of Orosius, which is another appellation for the same person, seem to indicate the British name Minocan; but there is no evidence that this eldest son ever returned from exile, or took any part in the subsequent wars. As to the other sons, the chronicles and Welch authorities are so completely at an issue with classical writers as much to increase the embarrassment. For instance, according to the Welch, we are not to consider Caractacus the son of Cunobeline, which Dion informs us he was. Of another of them; the Togodumnus of the classics might be the Guiderius of the chronicles, as they were both killed about the same period of the war; though as described under different circumstances, and at different places. The Arviragus of the chronicles, if a real appellation, must have been assumed after Cunobeline's death, as it is evidently of the nature of a title, "Ard-vraight", head of a tribe or nation, and indicates too much independent authority to have been assumed during the sovereign's lifetime. It is easy to suppose, that after the capture of Camulodunum, when from the expression of Tacitus, of *capti reges* (Agricola, 13), it would seem probable that two of Cunobeline's sons surrendered; that one of them, or the same two, not reconciled to an altered condition, or sympathising for the nation, might have endeavoured to excite the patriotism of the Britons and have headed one of the tribes against the Romans. It is usually supposed that Caractacus did so; but both of the sons, admitting two surrendered, might have thus acted. The Welch have it, that one of the king's sons, Belinus, was general to Caractacus; but he is never said to have assumed kingly power. As to the Arviragus of Juvenal, he lived forty years afterwards, in the reign of Domitian. He might have been therefore some other insurgent assuming the title or appellation of Ard-vraight: but admitting there was only one Arviragus, the monkish writers not attending

<sup>1</sup> Suetonius has also *deditionem Britannicæ regum* (Claudius, 21); and as from his account the British kings do not appear to have been led in triumph at Rome, we can more easily understand that they may have retained some part of their territories, or some limited

sway, and soon afterwards again taken up arms. It is observable, that Dion Cassius does not speak of the surrender of the kings, but of Camulodunum the capital. Xiphilinus has capitals, but without mentioning names of places.

sufficiently to date and other circumstances, may have supposed him one of Cunobeline's sons, and thus confused personages wholly distinct. As to the signification of the name Athori, it seems essentially the same as that of Arthur,<sup>1</sup> the renowned British chieftain who lived about four and a-half centuries afterwards. Singularly enough, Gervaise of Tilbury, in his chronicle, has the name of one of Cunobeline's sons, instead of Arviragus, Arturagus, which would much approximate to Athori; but whether this be a mere mistake of orthography in the chronicler is not known.

But it has been remarked, at a shortly preceding page, that there are also other coins which belong to this interval after Cunobeline's death. We may accordingly proceed with them.

First, we may note the coin, engraved for the first time, at page 33 of the present volume of the *Journal*. An eminent foreign numismatist, the marquis de Lagoy (who some years ago so much illustrated the coins of Cunobeline, and has since been the author of other numismatic works of interest), has communicated that he regards the reading of this coin as Amminus; and supposing the *d* to have been dropped, he considers the name to be the same as the Adminius,<sup>2</sup> mentioned in Suetonius as the son of Cunobeline; and there is but little doubt that the supposition is correct. There is still, however, a difficulty as to whether we should place the coin of Adminius in this interval; as he is described as leaving Britain in his father's life-time, and whether he ever returned it is not known. This coin, indeed, he may have struck in his father's life-time; particularly if endeavouring to establish for himself an independent power.

The coin of the Catti (Cassii or Catieuchlani), fig. 8, and that of the Cangi (see vol. ii of the *Journal*, pp. 23, 24), may be more decidedly appropriated to this class. The return to Celtic types is what might have been expected at that era; and as neither the Cassii, nor Cangi, could

<sup>1</sup> The name Arthur is interpreted to signify fierce or rugged bear, that animal existing formerly in Britain.

<sup>2</sup> Styled by Orosius (vii, 5), Minocunobelinus, as has been just noticed, in which the names of Adminius and Am-

minus may be traced. Orosius probably obtained his information from some Greek work in which the name was written Μινος Κυνοβελινου, i. e. Minos, Cunobeline's son, which he mis-transcribed as above.



have been independent states within the previous coining limits,—that is during the reign of Cunobeline, having been subject to him, as we may conclude also they were to his father,—there seems to have been no time when they could have struck these coins, except subsequent to Cunobeline's death, when his sons appear to have divided his dominions.

Of the other coins coming after the death of Cunobeline, that attributed to Caractacus (see vol. ii, p. 12), might have been struck between A.D. 41 and A.D. 51. Those (vol. ii, p. 12) attributed to Boadicea, of which there are three types, about ten years later. There are some doubts however whether these last coins are rightly applied, though perhaps the evidence on the whole preponderates in their favour. The coins of the Brigantes (see vol. ii, p. 20, and vol. iii, p. 37) might again come down about ten years later than these. To recapitulate, then, we have thus the following types subsequent to Cunobeline:—the coin of Adminius, the coins of Athori, the coins of the Cassii and Cangi, the coin of Caractacus, the coins of Boadicea; and lastly, the coins of the Brigantes, the last in the ancient British series.

B. P.

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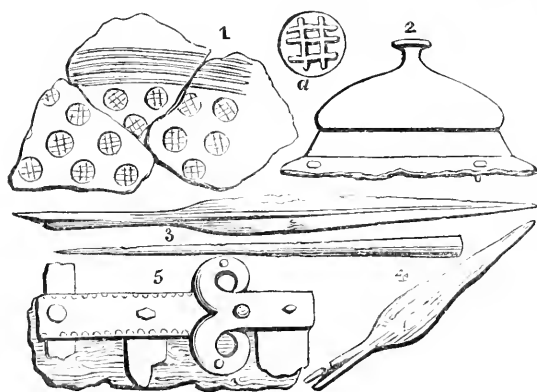
## DISCOVERY OF ANGLO-SAXON REMAINS AT NORTHFLEET, KENT.

IN the spring and summer of the present year, I was induced to make inquiries whether, during the progress of railway excavations on the elevated ground at Northfleet, any ancient sepulchral remains had been brought to light. I was led to watch the operations on this line, as far as almost incessant engagements at home and elsewhere would permit, because experience has now so well proved that nearly all the hills and elevated land throughout the county of Kent were chosen by the Anglo-Saxons for cemeteries.



and particularly so when contiguous to towns and villages. Railroad excavations, although they often lead to curious discoveries, are not the process most favourable to antiquarian research, which requires care, circumspection, and the capacity not only to recognize objects of antiquity when met with, but to arrange and adapt them to some useful purpose; and we therefore find, that all the revelations of hidden works of early art, which have been made in railway cuttings, have been only of comparative service to archæology, simply because there has been no person present competent to seize upon and apply the facts developed by the pick-axe and the spade. This has, unfortunately, been the case with discoveries made at Northfleet, in the locality where, as I stated, I anticipated such a result. It is true, some objects have been preserved; and thanks to the care and politeness of Mr. Gale, of the engineer's office, and of Mr. Stevenson, access to them has been procured; but the circumstances under which they were found have not been preserved, and their interest in consequence is impaired. Still, the discovery is authenticated, and comparison with others made under more favourable arrangements, will enable us to add this to our records as a contribution by no means valueless and unimportant.

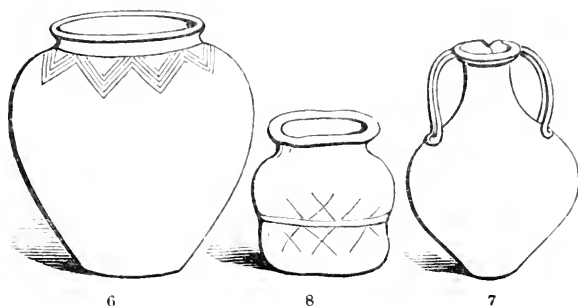
The annexed cut exhibits an assemblage of objects,



which may be thus particularized:—fig. 1, a portion of an urn with an incuse pattern stamped on it, as at *a*; fig. 2, an iron umbo of a shield, six inches in diameter; fig. 3, a spear-head in iron, fifteen in-

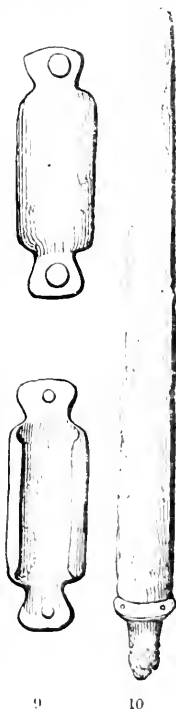
ches in length, with an iron termination to the spear when perfect, as shewn below; fig. 4, another variety of spear-head in iron, six inches in length; fig. 5, portion of a wooden pail, or bucket, with bronze hoops, four inches in

length: figs. 1, 2, and 4, being in the possession of Mr. Sylvester, of Springhead, and figs. 3 and 5, in the collection of Mr. W. Meyrick, of 39, Eastbourne-Terrace, Hyde-Park. To these, by the courtesy of Mr. Stevenson and Mr. Meyrick, I am now able to add the following:—fig. 6,



an urn in black pottery, eight and a-half inches in height, three parts filled with burnt human bones; fig. 7, a vessel in pale clay, seven and a-half inches high; fig. 8, a rudely formed urn, six inches high, sun baked, and slightly scored on the side. Mr. Meyrick has also another variety of spear-head, and two bosses of shields, but slightly differing from that shewn in the above cut, one of which is remarkable in exhibiting perforations apparently from spear thrusts, and clearly made before it was deposited in the earth. The next object, shewn in two views, fig. 9, is like those which have been engraved in Douglas's *Nenia Britannica* as bow braces.

Our researches at Ozengal have enabled us to ascertain that this able antiquary, whose diligence, care, and fidelity, cannot be too highly commended, has been mistaken in thus naming these relics, and an opportunity presented itself to allow correction of the error, and at the same time to demonstrate how very important it is, in investigations of this kind, to note the positions of things *in situ* before they become dissociated from connecting facts, which often can alone determine their



original use. In a grave in the Ozengal cemetery a boss of a shield lay upon the breast of a skeleton; having been carefully removed, immediately beneath it, the hollow side uppermost, was what Douglas had termed a bow-brace, but which, from its peculiar situation, was palpably the handle of the shield or target. In the present example, as in those in the collection of Mr. Rolfe, traces of the string which bound it to wood are still apparent. The correction of this error of the author of the *Nenia* is the more satisfactory, as the bow does not appear either from remains, or from historical notices, to have been a common weapon with the early Anglo-Saxons.

The sword shewn in the above cut (fig. 10) is somewhat different from the varieties hitherto found, which in general are upwards of thirty inches in length: this is only twenty-one and a-quarter inches, and is very slightly curved at the top, like the knives so frequently found in Saxon graves. It bears traces of a wooden sheath and handle, and a small portion of a bronze fastening remains at the hilt.

No apology, it is hoped, need be offered for placing this discovery on record; for, although it has not been made under the most advantageous circumstances, the objects themselves furnish suggestions which will not be lost upon the attentive antiquary. The ornamented pottery in the first cut, which is so rudely made that by some it was conceived to be of very early date, was found by the side of the iron umbo and spear, and may from that fact be pronounced of late fabric; the pattern, moreover, accords with similar designs on specimens obtained from other undoubted Saxon burial-places, and thus may assist in appropriating more questionable examples presented without weapons and other objects which admit of immediate classification. The Roman vases found with, or near the Saxon remains, furnish another to the many instances already recorded of the Saxons resorting to localities which had been previously used for like purposes by the Romans; and the presence of Saxon urns in graves which contained skeletons indicates the partial adoption of usages which custom had stamped as sacred, after those usages had become superseded by others of a totally different character.

Having suggested to Mr. Meyrick an examination of the wood still attached to the weapons in his possession, he very kindly submitted it to professor Lindley, who pronounces that adhering to the sword to be pine, and that in the groove of the spear-head, ash. The professor's opinion is confirmed by that of Mr. Girdwood; and it is an interesting fact that it is in accordance with the known practice of our Anglo-Saxon forefathers. The spear-shaft was so universally made of ash (*æsc*), that in the old Anglo-Saxon poetry the word *ash* was constantly used as synonymous with *spear*. Thus, *Beowulf*, line 3535:—

Swá ic Hring-Dena  
hund missera`  
weold under wolenum,  
and híg wígge be-leác  
manegum mægþa  
geond þisne middan-geard,  
*æscum* and ecegum.

Thus I the Hring-Danes  
for many a year  
governed under heaven,  
and secured them with war  
from many tribes  
throughout this earth,  
with *spears* (ash) and swords.

In another passage in *Beowulf*, l. 654, the javelins or spears (*gáras*) are described as having shafts of grey ash-wood:—

gáras stodon  
sæ-manna searo  
samod æt-gædere,  
æsc-holt ufan græg.

Their javelins stood,  
the weapons of the sea-men,  
collected together,  
ash-wood grey above.

*Æsc-rof*, signifies famous with (or for) his *ash* or spear; and *æsc-wiga*, a warrior who fights with the *ash* or spear. The latter occurs in *Beowulf*, l. 4079:—

þonne cwið æt beore  
se þe beáh ge-syhð,  
eald *æsc-wiga*,  
se þe eall ge-mon  
gâr-cwealm gumena, etc.

Then will say at the beer  
one who beholdeth the ring,  
some old spear-warrior,  
who remembereth all  
the warlike slaughter of men.

In *Cædmon*, the term *æsc-berend*, or spear carrier, is applied to a soldier. In the fragment of the poetical

*History of Judith*, we have *æsc-plega*, the play or game of spears (or of ash) as a poetic term for a battle. So we have *æsc-bora*, a spear-bearer; and, in the *Codex Exoniensis*, *æsc-stede*, a place where ash spears are used, a field of battle.

It should be stated, that the field in which these remains were found, is called "Church-field", a name by which, as has been remarked on a former occasion, the sites of many spots fertile in antiquities, are known.

C. ROACH SMITH.

## ON THE BRASS OF SIR JOHN DE LISLE.

THIS fine brass, which adorns the church of Thruxton, Hampshire, commemorates sir John de Lisle, who died in the year 1407. The figure exhibits a very fine example of armour worn at the beginning of the second quarter of the fifteenth century—the era of the victory of Agincourt. The principal peculiarities being the circular plates at the shoulders, the skirt of laminæ or taces, and the fan-shaped defences for the elbow. The architectural portion, consisting of a triple canopy and richly worked shafts, are well worthy of attention, both as regards design and workmanship.

The date of the monument, however, must have some consideration; as before stated, 1407 is the date of the decease of sir John—so far the inscription. It is, however, quite evident from the costume of the figure, and still more from the execution of the monument, that it was not finished, or laid down, until at least twenty years after his death. The peculiarities in the armour already pointed out, are not found together so early as 1407; and the architecture of the canopy is of much later character.

It is always of the utmost importance in the study of monumental art, to bring together as large a number of examples as possible, particularly of the same dates, for the sake of comparison; for it is only by such methods that a true chronology of costume can be attained. It constantly happens, that monuments are put down during the life of the individual, and sometimes years before his death: a striking example is found at Cobham, Kent, in the brass of sir John Cobham, the founder of the college there. In that brass, a costume forty years earlier than the date of the decease (1407) is represented, and the change that had taken place is at once shewn by brasses that lie side by side.—One of these, to the memory of sir Nicholas Hawberk, is also of the date 1407; and being totally different in style of execution, serves to illustrate still further the point under consideration.

Thus the date of sir John Cobham's death is the same as that of sir John de Lisle; while the difference between the two costumes is nearly sixty years. This is a curious fact, as it shews that mere dates on monuments cannot be depended on, it is only by numerous comparisons that we can with certainty assign them to a correct period. It is probable, as the inscription on the monument of sir John de Lisle also bears the name of Elizabeth his wife, that she survived him several years and erected this monument to his memory. Fortunately, a very great number of brasses are extant of the same character as that of sir John de Lisle, so that we can by comparison and the execution fix the date; and it will be found that the armour and other peculiarities agree with monuments of about the year 1425.

I will mention a few for the sake of comparing and making a reference:—Sir William Molyns, Stoke Poges, Bucks, 1425; lord Camoys, at Trotton, Sussex, 1419; sir Thomas Bromflete (cup-bearer to Henry V), Winnington, Bedfordshire, 1430; John Compton, esq., Dinton, Bucks, 1424; all the above bear the same features as those pointed out in the brass of sir John de Lisle, and they are only a few of a very large number which could be selected.

Respecting the correct date of the execution of the brass of sir John de Cobham, it is found by its precise

agreement with that of his brother, lying side by side, who died 1367, and as the brass is also a record of the foundation of the college in 1362, we see a reason for its being done in the life-time of the founder ; the brass of one of the Cheyne family, at Drayton Beauchamp, 1368, and a fragment at Mereworth, Kent, are unquestionably of the same period, and by the same artist, and have strongly marked peculiarities by which they are easily classed together. This subject is capable of great extension ; but the instance above given of two monuments to contemporaries who died in the same year, and yet had memorials laid down at above half a century apart, is a curious illustration of the insecurity of trusting to a mere date, if the object be to seek the costume of the day.

J. G. WALLER.

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## Proceedings of the Association.

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JUNE 23.

MR. R. H. C. UBSDELL, of Portsmouth, communicated some notes on Portsmouth parish church, built in the twelfth century, and dedicated to Thomas Becket. The chief object of Mr. Ubsdell's paper was to shew that in the print of Henry VIII reviewing his troops on Southsea Common (July 15, 1545), published by the Society of Antiquaries, the artist who painted the original in Cowdrey House, did not, as has been supposed, partly make up the picture from his own fancy, but that he drew the buildings separately, and afterwards made up the picture without much regard to the rules of perspective. Mr. Ubsdell remarks, in reference to the engraving:—"Many descriptions have been published, all of which differ somewhat from each other; but the church of St. Thomas has been but very imperfectly described: one writer seems to think the artist merely gave a general view of the town, and that the buildings therein are not to be considered of any authority. With a view to learn something from the print in question relative to the ancient form of Portsmouth parish church, I adopted the following method. I made a drawing of the church as it now is; and also, outlines of all the drawings I could find, which delineated the church in early times, including the print of Henry VIII, etc. By comparing this outline with the others, I am led to believe that the artist was more particular than his antiquarian friends have supposed him, and that the mistake has arisen from this circumstance. The painting at Cowdrey, from which the print was made, must have been put together from various sketches, which the artist made while in the streets of Portsmouth, as the view is bird's-eye, and there is no tradition of any building having stood outside the walls from which he could have made the entire sketch. He therefore must have stored his book with single sketches and bits; and it is in the putting these bits together that he has puzzled the artist and the antiquary. Of the ancient church there exist a chancel and north and south transepts. The tower and nave were *beautified* and rebuilt in 1691-4.

"If we take the print in question, we shall find that the church has been drawn from two points of view; or, that the artist has sketched it all round. The tower of the church used to be in the centre of the cross before the demolition and restorations in 1691 and 1694. Now, if we

look at the outline made from the Henry VIII print, we shall see that by putting the church into perspective, it will not be very unlike what we should expect, and that which now looks so like a north *transept* with a *large door*, will be found to be the western entrance of the church, with *two towers or turrets*, one on either side; and then that portion which I have coloured dark<sup>1</sup> will come in its proper place as the north transept. The remaining gable to the eastward, I think was intended only for the chancel, and that instead of the gable, the line should have been carried along. In support of my reasonings for this portion of the picture with the doorway being intended for the western entrance, I find that in the new tower, built in 1691, there is still remaining in part one of these ancient circular towers with staircase, which has been made to lead to the first flooring of the present tower. On the outside, it has been recased with stone, and abruptly cut off at the height required; on the inside the steps continue above the head, but are blocked up and covered by a roof outside. The stones are very much worn, and are similar to those in another buttress tower at the south-west corner of the south transept; this is now closed, but it originally led into the tower of the church when central, as the passage is still clear up to the walls, which were erected in the seventeenth century.

“With regard to the architecture exhibited in the print of Henry VIII, it appears older than that which still remains. The windows of the ancient chancel are lancet-shaped; the east windows, triple lancets; and the windows of the chancel aisles are also small lancets. In the print they appear round-headed, with a circular window in the west-end gable, and also in the gable of the north transept. Now, in the present church, there is a circle above the triple lancet window at the east end; but I am sure it was not intended for a window, as it would have been above the groining of the roof. I believe it to have been merely an ornament.

“The mark still exists on the roofing of the chancel and transepts where the tower stood, and is indicated by the use of a smaller kind of tile than those which originally covered these parts; many of the early ones are still on the north transept, which distinctly shews the removal of the tower.”

Mr. Ubsdell proceeds by the same process to explain the form of the buildings of the hospital, and church of St. Nicholas, called “God’s house”: represented in the south-west of the tower is the print of the painting in Cowdrey House, but never described by any topographers. There is an outline drawing of this church and hospital in the Cott. MSS. in the British Museum; a tracing of which was presented by sir F. Madden to the Council Chamber of the Borough. Upon a careful

<sup>1</sup> The paper was accompanied by coloured drawings.

comparison of these in outline with the church, Mr. Ubsdell is confirmed in his opinion, that reliance may be placed on the performance of the artist who executed the Cowdrey painting, and he instances the correctness of his drawing, from details still extant, in which there can be no mistake. With respect to the ancient walls of Portsmouth, as shewn in the engraving, Mr. Ubsdell is satisfied that a small portion at least remains in the same condition as in the time of Henry VIII, as near the top of Point or James Gate, and on the western side of the town, running from Quay Gates to St. James or Point Gates.

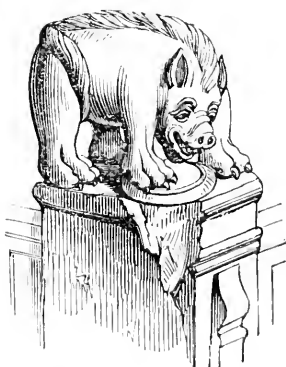
Mr. Ubsdell adds : " in the same engraving is a building standing on piles in the water, which is now called ' the Camber.' A few years ago, when the Camber wharfs were enlarged, the excavators came to a number of piles, or posts, such as are there represented, covered by about fourteen or fifteen feet of earth-work ; and at the time these posts were discovered, people were at a loss to know what they could have been for : but by reference to the print we shall see that they supported a building above the water."

He concludes : " So little credit has the engraving in this place, that reference to it would have been considered as insanity ; but I hope these remarks will help to shew the accuracy of the print in question."

Mr. I. Harris exhibited specimens of a considerable number of Norman paving tiles of superior designs, dug up at Duford, near Petersfield, on the site of the old priory.

Mr. Smith read a letter from the Rev. Harvey Vachell, of Foulness, Essex, in reply to an inquiry respecting the discovery of Roman urns upon that island. Mr. Vachell entered briefly into particulars, and promised a more detailed communication on the subject.

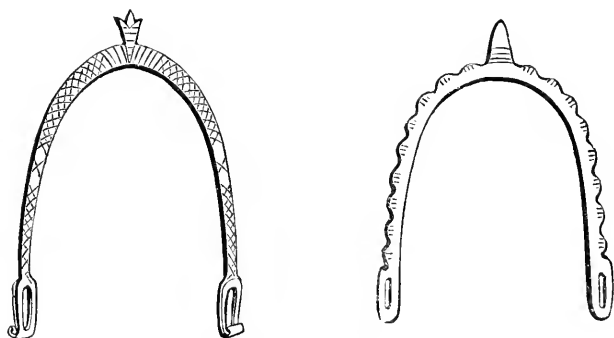
Mr. Fairholt exhibited a drawing of a grotesque carving on the corner post of a pew in Wenden church, Essex. It appears to represent a hyena grinning at its features in a looking glass ; and is carved out of the solid block which forms the post, which is six inches broad on each side. Traces of another figure, now destroyed, are visible at the opposite corner of the pew. The church contains some good examples of ornamental wood carving, and a beautifully carved pulpit of the fifteenth century. The foundation of the church is early Norman ; the door in the tower is double arched with radiating bricks, and has a plain tympan, and square chamfered abacus, resting on simple jambs.



JULY 14.

Mr. Rolfe exhibited a bunch of exceedingly curious early Saxon keys, found in a grave at Ozengal, and now in his collection; having been presented by a gentleman who had obtained them during the progress of railway excavations, together with some fibulæ and other objects of interest. The keys are strung on a ring, and have been evidently suspended from the girdle. A particular account of these articles, with illustrations, is reserved for a future occasion.

Mr. Warren, of Ixworth, exhibited two Norman prick-spurs found at Fakenham. They seem to be of novel types, and have therefore been thought deserving of the accompanying cut.



One-third full size.

Mr. W. A. Combs communicated some observations on a tessellated pavement in the little chapel of St. Mary Magdalen, near Ripon. From a drawing furnished, it appeared to be of very early date, probably coeval with the chapel, which was founded early in the twelfth century. It is formed of small pieces of tile, resembling Roman tessellated work, from which this class of medieval mosaics was no doubt copied. Some superior examples closely resembling the Roman are extant in France; but none have hitherto been pointed out in this country. There are some in Rochester cathedral which bear a certain affinity to the pavement at Ripon, as far as can be judged from the drawing.

Mr. W. Harry Rogers exhibited a brooch-like ornament from the collection of the late dean of St. Patrick's, believed by many to be Saxon, while others ascribe it to a period even more remote. He also exhibited a small collection of Saxon coins in silver, discovered at Egersund, in Norway, and now in the possession of Mr. P. Gellatly.

Mr. Wire forwarded the following curious original notice given to him

by Miss Thorpe, of Colechester, who informed him that it was written by her grandfather at the time of the discovery:—

“Bury St. Edmunds.

“On the 20th of February 1772, some labourers, employed in breaking up a part of the old abby church, discovered a leaden coffin, which contained an embalmed body, as perfect and entire as at the time of its death; the features and lineaments of the face were perfect, which was covered with a mark of the embalming materials; the very colour of the eyes distinguishable; the hair of the head, a brown intermixt with some few grey ones; the nails fast on the fingers and toes as when living; stature of the body, about six feet tall, and genteelly formed.

“From the place of its intirment, it was found by an authentic manuscript to be the remains of Thomas Beaufort, third son to John de Gaunt, duke of Lancaster, by his third duchess, lady Catharine Swinford, relict of sir Otho de Swinford of Lincolnshire.

“He took the name of Beaufort from the place of his birth (a castle of the duke's in France); he was half brother to king Henry IV; created duke of Exeter and knight of the garter in 1410; lord chancellor of England in 1412; high admiral of England and captain of Calais.

“He commanded the rear guard of his nephew king Henry Vth's army at the great battle of Agincourt, on the 25th of October 1415; and in 1422, upon the death of king Henry V, was jointly, with his brother Henry, cardinal bishop of Winchester, appointed by the parliment to the government, care, and education of the royal infant Henry VI. He married Margaret, daughter of sir Thomas Nevill, by whom he had issue only one son, who died young; he was a great benefactor to this church; died at East Greenwich, 1427, in the fifth year of king Henry VIth's, and was interred in this abby church, near the duchess (as he had in his will directed), at the entrance of the chapel of our lady, close to the wall on the north side of the choir.

“On the 24th of February following, the mangled remains were enclosed in an oak coffin, and buried about eight feet deep, close to the north side of the large north-east pillar, which formerly assisted to support the abby belfry.

“Before its re-interment, the body was cut and mangled with the most savage barbarity by Thomas Gery Callum, a young surgeon in this town, lately apointed Bath king at arms. The skull sawed in pieces (where the brain appeared it seems somewhat wasted, but perfectly contained in its proper membranes); the body ript open from the neck to the bottom; the cheeks cut through by a saw entered at the mouth; his two arms chopt of below the elbows, and taken away—one off the arms the said Callum confesses to have in spirits; the crucifix, supposed a very valuable one, is missing.

"It is believed the body of the duchess was found within about a foot of the duke's, on the 24th of February. If she was buried in lead, she was most likely conveyed away clandestinely the same night.

"In this church several more of the antient royal blood were interred, whose remains are daily expected to share the same fate.

"Every sensible humane mind reflects with horror at the shocking and wanton inhumanity with which those princely remains of the grandson of the victorious Edward III have been treated—even worse than the body of a common malefactor, and that 345 years after his death.

"The truth of this parragraph having been artfully suppressed, or very falsely represented in the country newspapers, and the conveyance of public intelligence rendered doubtful, no method could be taken to convey a true unmutilated account to the public, but by this mode of offering it.

"N.B.—It is said that an account has been sent from Bury to the Antiquarian Society, which is false in almost every article, and done to stifle truth, as numbers here can attest; no person knowing whose the remains were, till Mr. Steward, surgeon in this town, informed them from some ancient manuscripts in his possession, respecting this monastery and several parts where persons of high rank were interred."

Several communications were received from Mr. C. Hodgson and Mr. J. Rook, on a Roman altar found at Clifton; and on the remains on the site of the station of Olenacum, which were reserved for the purpose of compiling as a report on the subject in a future number of the *Journal*.

Mr. C. M. Jessop presented a coin of Carausius found at York. It is a common type.

#### JULY 28.

Mr. Alfred Pryer exhibited coloured drawings of sixty-five beads, discovered at Whiteheath, Hollingbourne, Kent, in excavating a spot where, a short time since, some Saxon weapons and skeletons were exhumed. The beads themselves have since been submitted to the Council by Mr. Pryer. They are in coloured glass and clay, of various forms and sizes, such as have been so frequently found, especially in this county, in Saxon burial-places.

The Rev. Edward Trollope, of Carlton Park, Rockingham, forwarded a coloured drawing of an enamel on copper of early date, found in a field in the parish of Leasingham, in the county of Lincoln. It appears, as Mr. Trollope imagines, to be the termination of the left limb of a crucifix, and it bears the marks of having been nailed to wood or stone. The groundwork of this fragment exhibits a foliated design in rich blue shades, the outlines being gilded. In the centre is a three-quarter figure, apparently of the virgin holding a crown before her. From the costume

and general character of the relic, its date may be assigned to the twelfth century.

Mr. Charles Ade communicated a note respecting the discovery of Roman urns near Seaford, in Sussex; some of which are in the possession of T. Sheppard, esq., M.P., of Folkington.

The following letter from the rev. W. A. Weguelan, rector of South-Stoke, near Arundel, was read. It was in reply to an inquiry made at the suggestion of Mr. Purland:—"I do not think the discoveries at Arundel church have been of any great interest or consequence. While his grace the duke of Norfolk was having an excavation of very considerable extent in square and depth made in the collegiate chapel, which occupies the position of chancel to the parish church of Arundel, there were found at several feet below the surface, two (I believe) coffin-shaped receptacles, with the remains of bodies within them, but which crumbled to dust immediately; the tombs were formed of portions of the stonework of old windows or doorways of the Norman order—round-headed: and had been plastered and coloured. These were placed without much care in the form of a coffin in each case, and just at the head covered over with a slab stone. Besides these tombs, there were several leaden coffins of common shape found, containing remains of different members of the Arundel family. One, however, was in the exact form of the body of the enclosed person (a countess of Arundel). The lead was folded closely round the body; the head a little inclined to one side; the elbows and arms very apparent; and the feet resting on the heels, and standing up as a mummy's. The name was rudely scratched upon the lead about the knees, and is supposed by Mr. Tierney to have been a body removed from St. Dunstan's church some years ago. The date, I think, was about three hundred years back. If these few lines excite any desire for further search, I will, if you desire it, inquire more minutely of Mr. Tierney, who will, I am sure, readily answer any applications on the subject."

Mr. Henry Norris exhibited drawings of a dial found in the centre of a wall attached to Wigborough House, and of a group of processional figures in a compartment of the cornice of the great hall in Montacute House.

AUGUST 25.

Mr. W. Shaw communicated a discovery of Roman urns in fields to the south of the town of Billericay, Essex, made by Mr. Wood, of Mill-Hill, near that place, during the last few years, at intervals, while excavations for gravel were being carried on, and in digging for agricultural purposes.

The most remarkable of these urns are shewn in the annexed cut. That with the figure of a human face is the most uncommon.



Some of these vessels contained burnt human bones, and were discovered in groups of three or four. From the number discovered by Mr. Wood, and from the quantity of fragments still lying on a considerable extent of ground, as well as from traces of charcoal and burnt earth, this appears to have been the site of a burial-place attached probably to a Romano-British village, or small town, occupying the position of the town of Billericay, although as yet nothing beyond the sepulchral remains now placed on record, and fragments of Roman tiles in the adjacent fields and lanes, have been noticed. The locality has not been remarked as producing Roman remains, except a rather vague notice by Gough, that urns have been found in the neighbourhood of Billericay; but it is very likely that discoveries have been made in past times which have never excited attention, especially, as Mr. Shaw also mentioned, that, in widening the road on another side of the town, urns were dug up.

The following communication was read from the Rev. Beale Post:—  
 “I have received a letter from the marquis de Lagoy, at Paris, who was very instrumental twenty years ago in reviving the study of British coins, then almost wholly laid aside, and considered fruitless. A passage in his letter on one of the coins in No. ix of the *Journal*, p. 33, might, I think, be interesting to some gentlemen. He says—

“‘No. 1. Instead of the legend *INVS AMM*, you might certainly read *AMMINVS*, and in that case perhaps you might attribute the coin to the son of Cunobeline named *Adminius* by Suetonius. The change of *ad* to *am* is not unknown in the Latin language. I have made no research on the subject for the purpose; but I think I have seen *amministrare* used instead of *administrare*: and moreover, the Romans often altered and wrote differently foreign names, and among them those of Britain. Per-



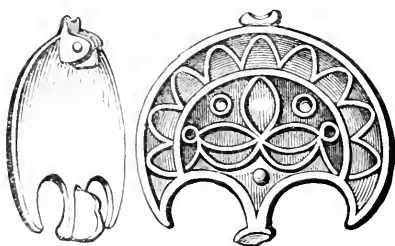
haps you may be able to make some use of the conjecture, which has appeared to me worth transmitting.'

"As the marquis de Lagoy has supplied an elucidation that the *d* may be considered convertible to *m* in Latin, which appears well founded, there seems great reason to suppose that we have thus another British prince added to the series."

Mr. J. Adey Repton presented a sketch of mural paintings of a late date, found behind the pulpit in Springfield church, Essex. They are texts from the Old Testament, enclosed in decorated borders.

Mr. Smith laid upon the table an elaborate paper which he had just received from Mr. B. Gibson, of Rome, on the interesting monument now in the British Museum, discovered in Lycia by sir Charles Fellows; the reading of which was reserved for a future occasion.

Mr. Planché exhibited a leather bottle of the sixteenth century, for carrying wine or spirits. It is in the form of a pistol, and was stated to have been found at St. Ann's Well, near Nottingham, and has been rather absurdly described as Robin Hood's "pocket pistol"; and a date upon it has been tortured to accord with the notion of its being as old as the supposed age of the outlaw. Sir Walter Scott, who was consulted about it by Mr. Rayner, the present owner, wrote a very cautiously worded letter in reply, which shews only that he did not know what to make of it.



Mr. C. Gill exhibited, through Mr. Wake Smart, a Roman enamelled fibula found at the Chester camp, near Wellingborough. It is a rare variety, and may be compared, as of the same class, with the beautiful specimen found at Castor, in the same county, and engraved in p. 327, vol. i,

of this *Journal*.

Mr. Stubbs, of Boulogne, forwarded a presumed new variety of the rare gold coin of queen Mary, called the *rial*. It was immediately recognized as one of many forgeries of scarce English coins executed in England a few years since, and which were very extensively circulated throughout the country.

SEPTEMBER 8.

Mr. G. Isaacs exhibited a bronze sword of unusual weight and workmanship, obtained by him from Rouen, and asserted to have been found in the bed of the Seine. The blade is about twenty inches in length, broad at the handle, and tapering towards the point; the hilt is lunar-



shaped; the handle circular grooved, with a globular termination. The novelty of form of this weapon created a doubt of its antiquity.

Mr. Smith announced the further discovery of Saxon remains at Northfleet.

Mr. S. Wood forwarded a sketch of a die for the reverse of a half-crown of Charles I, found about twelve feet below the present surface, in making some alterations in a house called Bell Stone, in Barker-street, Shrewsbury. "On reference," Mr. Wood observes, "to Owen and Blakeney's *History of Shrewsbury*, I find that a house situate upon this spot, and called Bench Stone, was occupied by a Titus Thomas, an ejected minister of Acton, near Oswestry, in 1660." The die is in the possession of the rev. W. G. Rowlands, Salop.

Mr. Pretty communicated the following note on Patteshall church, Northamptonshire.

"The nave of this church appears to be of very early date, containing specimens of long and short work. At the north-east corner of the clear-story, two courses are visible; and at the west corner of the nave there are six courses of long and short work. The west corner of the south side has been built over by the south aisle. The chancel is separated from the nave by a plain Norman arch, with imposts semi-hexagonal, marked with the indented or trowel-point moulding. There is a Norman door in the north aisle closed. The clear-story on the north side is covered with plaster, and two wretched square glazings called windows inserted. The confessional window or opening is situated in its usual place, on the south side of the chancel. We may form some idea of the time of erecting the decorated portion of the architecture, from a small inscription over a trefoil-headed arch on the north side of the chancel. We find among the list of incumbents 'John Gilling, of Dunstaple, by sir Lucas Saint Mary, deacon and nuncio of the apostolic see, 9 Dec. 1317.' There is a string-course moulding on the north side of the chancel similar to that of one in St. Peter's church, Northampton. It is rather extraordinary that the 'long and short' work should be found in three churches so near together, as Green's Norton, Patteshall, and Stowe-nine-Churches."

The "long and short" masonry of the nave of this church appears hitherto to have escaped notice, as we find no account of it in the various publications on Gothic architecture.

#### SEPTEMBER 22.

Mr. G. Milner, of Hull, communicated the following paper on the Merchant Adventurers of Kingston-upon-Hull:—

"In forwarding you a seal of the ancient Company of Merchant Adventurers at Kingston-upon-Hull, perhaps a few historical notes, connected with this port, may not be considered out of place.

“Kingston-upon-Hull is situated on the banks of the river Humber, about twenty-one miles distant from the sea, and at the conflux of the river Hull. The town was not built by Edward I, as erroneously stated by some of our early historians and topographers; but was a place of some consideration before his time, as our various state papers and national records prove. It was, however, indebted to that monarch for its present name, and to his patronage for its rapid rise and future greatness. Wyke and the hamlet of Myton formerly occupied the site of the present town. The monastery of Melsa, or Meaux, about seven miles distant, founded by William de la Gros, earl of Albemarle, in 1150, for monks of the Cistercian order, held property in Myton and Wyke-upon-Hull. About the year 1293, king Edward I made an exchange with the abbot of Meaux, giving lands in Lincolnshire for property in Wyke. Having thus become royal property, the king changed the name of Wyke to Kingstown or Kingston. The circumstances of the case are thus related by Tickell, in his history of the town:—‘During king Edward’s visit with lord Wakes at Baynard Castle, Cottingham, his majesty, with several of his nobles, one day took the diversion of hunting; and, having started a hare, she led them along the delightful banks of the river Hull to the hamlet of Wyke. The king, who was a prince of excellent understanding and judgment, had no sooner come up and seen the place, than his ardour after the chase entirely forsook him. He was charmed with the scene before him, and viewed with delight the advantageous situation of this hitherto neglected and obscure corner. He foresaw it might become subservient both to render the kingdom more secure against foreign invasion, and at the same time greatly to augment its commerce; he quickly conceived a thought, worthy of himself, to erect a fortified town, and make a safe commodious harbour.’<sup>1</sup>

“In 1299, by charter of Edward I, two markets were appointed, the annual fair was extended to thirty days, and various other privileges conferred upon the inhabitants. The town gradually rose in importance; and the family of de la Pole (afterwards earls of Suffolk) gained considerable wealth here by their mercantile pursuits, and materially tended to the commercial greatness of the port. Many guilds were established in the town; and, amongst others, a Society of Merchants. The seal sent along with the present did not, however, belong to this company, but to the more ancient Society of Merchant Adventurers. The merchants of Hull, we are told, did not trade in cloth; whilst the Merchant Adventurers dealt largely in that commodity. The Merchant Adventurers of Hull are mentioned by Wheeler in the following manner:—“The Companie of Merchant Adventurers consisteth of a great number of wealthie and well experimented merchants, dwelling in divers greate cities, maratime townes,

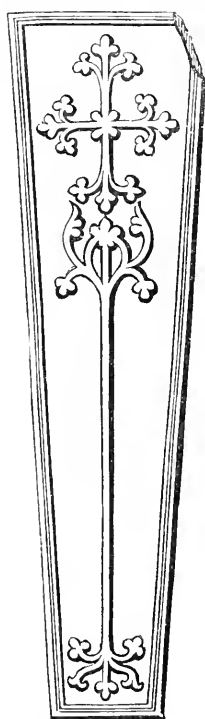
<sup>1</sup> De la Pryme’s MS. Town records. Tickell, p. 10.

and other parts of the realm; to witt, in London, York, Norwiche, Excester, Ipswitch, Newcastle, Hull, &c. &c. These men of olde time linked and bounde themselves together in companie.<sup>1</sup> The seal in question belonged to a branch of this company established in Kingston-upon-Hull.

“Hull was formerly a fortified town, had several religious houses, and a palace (a temporary residence of king Henry VIII). These have all disappeared; and railways, warehouses, and docks, sprung up in their places, to cheer the heart of the busy merchantman: whilst little, very little, is now left of interest, to comfort the poor industrious antiquary.”

The seal alluded to by Mr. Milner, appears to be of the time of Cromwell or Charles II, and reads SIGILLVM . MERCATO : ADVENTVRIO : KINGSTONII . SVPER . HVLLVM ., round the arms of the company.

Mr. Fitch exhibited a very finely preserved bronze sword, found at Wetheringsell, about fourteen miles from Ipswich on the Norwich road. The handle and scabbard were with it when found; but, being of wood, fell



to pieces when exposed to the air. The dimensions are:—Length of blade twenty-two inches; length of handle four inches; extreme width two inches; width of handle one and five-eighth inches; weight three pounds. It was discovered by some diggers for clay about fourteen feet deep: with it a great number of human bones, but no pottery or other remains.

Mr. Fairholt exhibited a drawing of a monumental slab in Cliffe church, Kent, upon which a beautifully executed foliated cross is sculptured. It is in Purbeck marble, and measures six feet eight inches in length, nineteen inches across the top, and twelve inches across the bottom. It had remained in the church-floor, face downward, probably since the reformation, and was restored about Christmas 1845. It is probable that many similarly shaped monumental slabs would be found thus ornamented if the under sides were examined. Mr. Fairholt remarked, that he had visited the church for the purpose of examining the paintings on its walls, which were believed to be exceedingly early examples of such decoration, but found they had been recently obliterated!

Mr. Smith read the following letter, which he had received from Mr. Pretty of Northampton:—

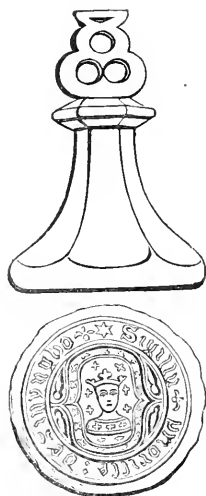
<sup>1</sup> A treatise of commerce, by M. Merchant Adventurers, Middleburg. Wheeler, secretary to the Society of Frost's notices, p. 37.

“ Since I wrote to you, in the course of my antiquarian tour, circumstances took me to Olney, in Buckinghamshire; in fact, I visited three different places, before I reached that town, before I could be accommodated with a bed in these days of civilization. The next morning, upon calling at a watch-maker's to inquire if any coins were to be purchased, he stated that he had recently sold the best to a gentleman in London,—they were of silver; and that frequently work people brought him coins found in the neighbourhood. The three remaining coins, which the gentleman rejected, were a cut one of Gratianus or Gallienus, a Victorinus, and Allectus. The Roman were generally of silver, and found in a field called Ashfurlongs, in the occupation of Mr. Longland. The estate belongs to the earl of Dartmouth. I accompanied my informant to the place, and was highly gratified in discovering that it bore every appearance of having been the site of a Roman station. It is ten miles south of the Roman station at Chester, or Or (now Ir) Chester, near Wellingborough. In the Ordnance map, a road is indicated as running from the Chester station towards Wollaston in this direction. At the high ground at Wollaston is a speculum, which overlooks the Nen towards Northampton; thus communicating with that military line of defence. The workmen in ploughing find the coins generally lying in a direction north and south; and discover sometimes as many as eight or ten in the course of the day. I discovered shreds of pottery that had so often been turned about by the plough that they were rounded at the edges like pebbles. I found but one small piece of Samian, with grey and black ware, and some specimens of medieval or yellow ground, with colours inserted similar to the material of the adder-beads or snake-stones. The fields were stubble at the time; but in ploughing no doubt a sharp look out will be kept, as the watch-maker seems interested in matters of antiquity. It appears the town has progressed southwards towards the present situation at Olney.

“ South of the river Ouse is a place called Honeyhill, a name which I have before pointed out as occurring on or near to ancient roads. Again, *Ash* I have considered as being derived from being the site of ancient remains, more than from a sylvan origin: thus, at *Ash*, in Kent; *Ashford*, in Derbyshire; the present *Ashfurlongs*; and, I believe, some place in Somersetshire with the prefix *Ash*, have been the places where ancient remains have been discovered. *Farn*, I have also observed, as being indicative of an ancient way; and I have before now kept my eye upon this Farn, in Farndish, as indicative of a connexion with the Chester station at Wellingborough, but never before discovered its route. The watch-maker will endeavour to get from the gentleman the names of the emperors on the coins, particularly the one with the two heads, obverse and reverse. This station is not far from the marquis of Northampton's property, say three or four miles. Two Cold-harbours occur near it, and no doubt are

indicative of a connexion with this place and other roads or stations; probably the Wash way led to the Cold-harbour in Hanslope parish, near Gore-fields.

Mr. W. H. Black exhibited a drawing and impression of the seal of the prioress of Ivingho.—“It was found,” Mr. Black stated, “at Hurston, near Swanage, in Dorsetshire, and is in the possession of Mr. Wilcox, a surgeon, living at Swanage. It is of brass; the face one inch in diameter, and the height one inch and a-half. The inscription is “*Sigillū priorisse de ivyngho.*” The crowned head in the centre may have been intended for that of St. Margaret, to whom that monastery, which was founded early in the twelfth century, was dedicated. It stood in a remote part of the parish of Ivingho, in Buckinghamshire; and it seems to have been originally built in a wood; its inmates being called the “*sanctimoniales bosci de Ivingehou*”, in a charter of protection granted by archbishop Becket. The age of the seal is of the fourteenth or fifteenth century. The last prioress of that house was



Margaret Hardwyk, whose name occurs in the *Valor Ecclesiasticus* of 1535. Whether the convent had a common seal, or if this were the only seal used by the members of that small community (there having been only nine nuns at its dissolution in 1539), cannot perhaps now be ascertained; for the original surrender is not extant among the records of the Augmentation office; and no seal is mentioned in the notice of this house contained in the new edition of Dugdale's *Monasticon*, vol. iv, pp. 268, 272. I am indebted to my friend, Mr. Daniel Benham, for an impression of the seal, and the use of his drawing on the present occasion.”

## Notices of New Publications.

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THE HISTORY OF THE COLLEGE OF ALL SAINTS, MAIDSTONE. By Beale Post. 8vo. Maidstone: Smith. London: Whittaker. 1847.

THERE are several distinct classes of early English domestic architecture, of some of which the remaining examples are much more numerous than those of others. The smaller houses, of a date previous to the fifteenth century, have been almost entirely swept away, to make way at different periods for town improvements; and the country residences of gentlemen have seldom been allowed to remain in their original state. It is but of secondary interest to be able to study a few broken architectural details; we want to know the general character of the buildings, their internal arrangements, and the degrees of comfort or security these were likely to secure, as an important element in the history of domestic life in past ages. What, however, is thus deficient in the remains of private houses, is supplied more largely in public buildings of the character of colleges, or houses for the collective residence of a number of persons, which have been preserved in many cases by the duration of the uses for which they were built. Not to speak of the colleges in the universities, most of our corporate towns possess some building of this character, which in many instances is one of considerable antiquity.

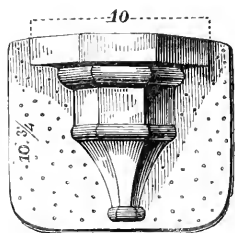
The collegiate buildings at Maidstone have been preserved by a mere accident. After the dissolution in 1547 of this institution, which was of a mixed charitable and religious character, accordant with the age in which it was founded, the property went into private hands, and the college buildings were eventually used as a large farm-house, and so altered and disfigured that the original character of the arrangements could hardly be recognized. They appear, however, not to have undergone so much actual destruction as was anticipated. During the alterations carried on in them by the earl of Romney, the present proprietor, in 1845, the various parts of the structure were so cleared out from modern additions, that the original distribution of rooms could be traced, and their former appropriation surmised with a very close approach to truth. Mr. Beale Post profited by this favourable opportunity, and the result of his observations is published in the volume now under our consideration, which does credit to his learning and acuteness.

“The present remains of the college,” Mr. Post observes, “are a range

of rooms with cloisters and tower, supposed the kitchens and priests' lodgings, and thought to be the most ancient part—the master's house, so considered—a tower near the master's house—a large gateway tower—two large barns—and a second or back gateway tower, or the ruins of one. Removed have been a building to the left of the principal gateway in the meadow, part of the range of rooms and cloisters above-mentioned, and also, as is supposed, some cloisters attached to the master's house.

“The preservation of a great part of the buildings is owing to their having been used for farming purposes. At present their destination is altered by the earl of Romney, their proprietor: and in clearing away the kilns and their appendages used for drying hops, and a long lean-to added for stowage, an opportunity has been afforded of viewing somewhat of their original arrangement.”—p. 13.

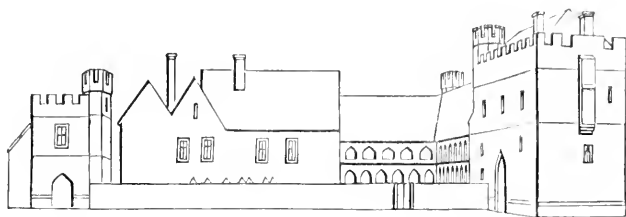
Mr. Post then gives a detailed account of the process of clearing away, and of the internal arrangements of the buildings as thus exposed to view. These were in general very plain, and devoid of architectural ornament. The following cut represents a rather curious wooden corbel: After describing the remains of the master's house, Mr. Post says: “The above are the only undoubted original remains of the master's house. It is probable, however, that a cloister extended round parts of its north and west sides, till it met the projection, now removed, containing the former staircase, being intersected in its way by part of the priests' cloister which has been pulled down. It is probable also that there was a hall, where is now a lean-to and some other buildings. Towards the east extremity of this, about nine feet from the ground, is remaining what appears to have been the corbel of a girdler brace, or of the arched support of an ancient roof. It is carved out of the end of a solid piece of timber, is in the perpendicular style, and is here represented. The partition now incloses this from view.”—p. 24.



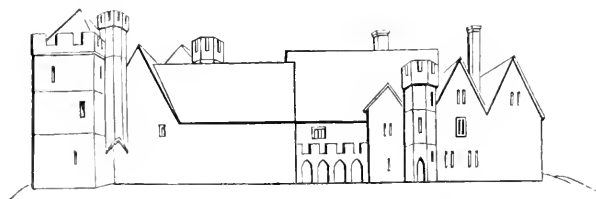
In the two following cuts, which we have borrowed from Mr. Post's volume, he has attempted to give restored views of the two principal fronts of the buildings as they must have appeared in their original state. “The accompanying delineations,” he says, “may perhaps be found useful, being intended to shew the general appearance of the college when it was in a more entire state. The first of them represents the east front. It will be observed, that the building noted as removed at p. 24, which adjoined the present remaining part of the master's house to the south, is here represented in its proper place. This probably had a large eastern Gothic



window. For want, however, of specific record to this effect, it has been deemed best not to insert it.



“The second exhibits the river front. It will be seen that in pictorial features, the college has suffered much from the removal of some of its parts; and that the original effect must have been good: notwithstanding, the grouping of the buildings was somewhat irregular.



“The building which formerly existed in the meadow, near the gateway, is omitted in the first view, as neither its form or dimensions, or indeed any other definite particulars are known respecting it. The present two restored views will probably conclusively shew that no extensive additions to the edifice were contemplated by its founder. Its size would have been fully sufficient for its original establishment. Its irregularity may possibly be the result of having been built in successive portions, as funds were obtained. The two fronts here given best represent the former state of the college, as it so happens that the north front, or that towards the church, is still nearly in its original condition, while the south front would chiefly have comprehended the removed building adjoining the master's house, of the details of which we are not acquainted, but only its general form.”—pp. 69, 70.

The church of All Saints, at Maidstone, was closely connected with the college; and on that account Mr. Post has here given a description of it, supplementary to the descriptions given in previous publications. The cleaning of whitewash on the walls of this church, in 1845, did not bring to light any of those interesting mural paintings which have been so

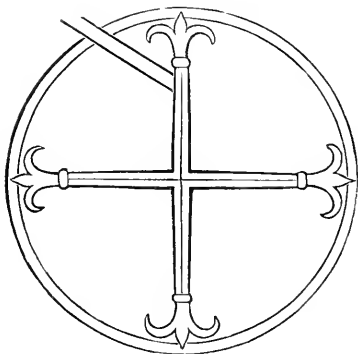
frequently discovered in other churches; but there is a remarkable curious painting over the tomb of John Wootton (the first master of the college), of which an excellent coloured plate is given as the frontispiece to the volume:—it is of the beginning of the fifteenth century, and has been tolerably well preserved. Mr. Post observes further: “On taking down, at this time (January or February, 1845), the monument of the Dixon family, fixed to the north pier of the communion space fronting south-west, and covering with the cement of the back a part of the pier towards the communion-table, it appeared that the shafts of the piers within the said space, to the height at least of the cornice of the



still remaining screen, had been spread over with monograms of our Saviour, IHS., which were distributed at regular intervals. On the column of the pier they were perpendicularly placed one foot apart; but in the fluting of the same and elsewhere, triangularly, at the distance of nine inches. They were painted with red paint: were each about three inches long; and

had been, evidently, stencilled — that is, marked from a plate. The accompanying wood-cut will shew their form: and it is observable, that the Greek sigma in one of its forms, is used for the S.

“In the second instance, just to the west of the vestry-door, about three feet from the ground, on the covering of whitewash being removed, a cross flory inscribed in a circle was found to be depicted, as here represented, about two feet in diameter. It has been long known that these diagrams were connected with the consecrations of churches; being a species of mark impicted at the time. At Exton church, near Corhampton, in Hampshire, there appears to be five of them; and according to the account in the proceedings of the second congress at Winchester, of the Archæological Association, p. 409, they were placed with some regularity in different parts of the church: opposite each other, etc. In our diagram in Maidstone church, the faint and indistinct delineations of a bar or staff meets the left limb of the cross, at an obtuse angle from below. The monograms and this cross and circle, after being left visible for a few days, were again covered over.”—pp. 77, 78.



The sculptured ornamentation of this church is profuse, and interesting: canopies, pinnacles, bosses, etc., offer themselves to the eye on all sides. Of the latter, the boss-head represented in the adjoining cut, is a singular specimen.

In the latter part of the book, Mr. Post gives an account of some of the outlying dependencies of the college; and, as might be expected, he keeps a faithful record of antiquities of every description which have been found on them at different periods.

"With Newark," he says, "the following relic of Roman antiquity may be connected. About



twenty-five years since, was dug up in the garden at this place, a small bronze image, here delineated from a drawing. It is somewhat broken: but originally, as in its perfect state, was about two inches high; the subject, a male figure holding out a small plant, the root broken off, or else the bough of some tree, or stalk of some vegetable. The heathen deity Sylvanus, is represented bearing a cypress plant, as commentators inform us, and as Virgil, *Georgic. i.*, 20, describes him:

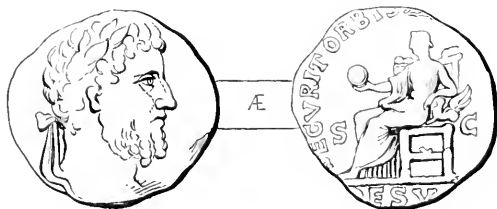
*'Et teneram ab radice ferens Sylvane cupressum,'*

but this small bronze figure can by no means be construed as bearing one: wherefore we are without guidance as to its proper application. With it were found a Roman lamp and boar's tusk. These objects were for several years in possession of the late Mr. Stephen Lamprey, of Maidstone, solicitor, and now of captain Skinner, his nephew."—p. 106.

The hospital of Newark, at Maidstone, was a much older foundation, out of which the college virtually sprung.

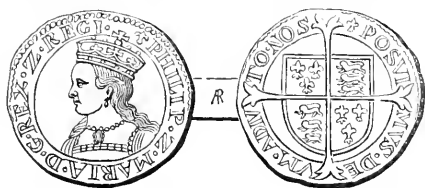
The following coins have been found within a recent period, within the site of the college or its grounds, and are engraved in the work before us.

1. A bronze coin of "the Roman emperor Commodus. Obverse, bearded head of the emperor to the right, no inscription. Reverse, a sitting figure, with a globe inscription partially obliterated, reading SECVRIT[AS] ORBIS.



In the exergue, [D]ESV[I], *i. e.* DESignatus VI. Weight, about three quarters of an ounce. Found in the year 1844, in All Saints churchyard, about four feet from the surface; and is in the collection of T. Charles, esq."—p. 137.

II. "In silver. Coin of queen Mary. Obverse, crowned female head to the left. Inscription, PHILIP: ET MARIA, D.G. REX ET REGI.



Reverse, shield with the arms of France and England quarterly. Inscription, a slight variation of the one in frequent use by the English sovereigns since the time of Henry the 4th, POSVIMVS

DEVM ADIVTO NOS. In very good preservation, and found in the earth taken out from the cloisters in the summer of 1846. Weight, thirty-two grains.

III. "In silver. Coin of the Commonwealth. Obverse, a shield charged with a St. George's cross, between a palm branch and a laurel branch. Reverse, the same conjoined with another shield charged with a harp for Ireland. No inscription on either face, except the numeral I on the reverse. These devices were adopted A.D. 1649; that on the reverse being the same as the one on the Commonwealth standard. This coin was found in 1846, in trenching the upper part of the field before the college. Weight, six and a-half grains."—p. 138.



T. W.

ANCIENT GOTHIC CHURCHES: their Proportions and Chromatics. By William Pettit Griffith, architect, F.S.A., etc. W. P. Griffith.

"How easily," says Watt, "does an expert geometrician with one glance of his eye take in a complicated diagram, made up of lines and circles."—To such men Mr. Griffith's elaborate work requires neither introduction nor eulogy. With the "million", however, the case is somewhat different. Many are accustomed to view geometry, and everything connected with it, as a something inconceivably abstruse and uninteresting. There is, moreover, unfortunately a tendency to undervalue matters which present any difficulty to the comprehension at first sight; and we

think it but a fair inference to assume, that when a man speaks jestingly of the mathematical sciences, he but merely confesses his own ignorance of them. When a late distinguished writer—one of our most delightful of essayists—declared that he would rather have been the author of *Æsop's Fables* than of *Euclid's Elements*, we confess (although we would not speak lightly of Hazlitt), that we think he thereby manifested his taste for the former rather than his acquaintance with the latter. Now, a geometrical scheme, as sir Thomas More observes, “is let in by the eyes—but the demonstration is discerned by reason.” Of the truth of the latter part of the sentence, we think the work before us is a striking illustration. At first sight, the unpractised eye is almost bewildered with the seeming infinitude of circles, squares, and triangles, intersecting each other in every direction, as if for the purpose of merely shewing the endless variety of forms, which a mathematician and a pair of compasses can produce.

An attentive perusal of the letter-press will, however, soon dispel these notions from the reader's mind. He will see that such a system as laid down by our author—as beautiful as it is simple—*must* have been the process employed by the architects of old in the production of those of our fine old ecclesiastical edifices, which so completely absorb the mind of the beholder when contemplating their beauty, symmetry, and admirable proportions. Mr. Griffith's design appears to be to *prove* that the attainment of this result has not arisen from a mere arrangement of parts, in conformity with the taste or caprice of the architect, but from actual *geometric* calculation, in which either the square or equilateral triangle formed the basis; or, as he terms it, the primary figure or unit. In his application of this system to the ancient Gothic churches and cathedrals in England, he states he has not met with an exception to the rule. Our author's views are well illustrated by the examples afforded in the round churches of Cambridge and Northampton. Here, the primary figure or unit employed is the *square*; two of which figures “are inscribed in a given circle, and by drawing lines from angle to angle, and point to point, two other squares are produced, which decide the position of the columns; the angles of the squares give the disposition of the windows and doors, and upon the radiating lines passing from the centre of the circle through the columns, are the buttresses,” etc.

“The width of these churches being decided, all the remainder follows in the simplest manner. There are no other centres on which the columns could be more advantageously placed; if they had been put on any other centre on these diagrams, they would have been too near the walls. Accordingly all, and every part, has been equally distributed, forming two plans of their kind, simple and perfect.”

The Temple church, and that of Little Maplestead, are cited as exam-



ples of the use of the *triangle* as the primary figure. The former edifice is (to our view at least) the most striking exemplification of the system of any in the book. We would particularly recommend the reader's careful attention to pp. 5, 6, 8, in which this structure is minutely detailed, with reference to the author's views.

Mr. Griffith's object professedly, is to supply a "lost knowledge",—in fact, to furnish us with that, which was with the architects of old "a masonic secret"; for the attainment of which, he offers the present work to the public, as containing a "certain geometrical analysis of Gothic churches, laid down from actual admeasurement, by which the construction of our ancient churches may be readily understood, and the formation of new ones be facilitated."

Appended to the above is a treatise on the science of Chromatics, which the author proposes to divide into two sections. In the first, the theory of the science is discussed; in the second (which is not yet published), the applicability of it, in decorating churches, will be considered.

In conclusion, we may add, that this work is amply illustrated by diagrams, and written with a perspicuity, that in our ignorance, we had fancied such a subject scarcely susceptible of.

E. B. P.

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## RECENT ARCHÆOLOGICAL PUBLICATIONS.

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Collectanea Antiqua, No. IX.—Roman Monuments discovered in London. By C. Roach Smith, F.S.A.

Sépultures Anciennes, trouvées a Saint-Pierre-d'Epinay, dans les travaux du chemin de fer de Dieppe. Par l'Abbé Cochet.—Revue de Rouen, April, 1847.

## MEDIEVAL ANTIQUITIES.

Remarks on Christian Gravestones: with Working Drawings. By the Rev. Eccles J. Carter, M.A. 8vo. 3s. 6d.

Zeitschrift für Münz-Siegel-und Wappenkunde. Par le Dr. Coehne. Berlin, Nos. V and VI. 6th Year.

## NUMISMATICS.

Numismatic Chronicle, No. XXXVI. Contents:—1. On the Types of the Coins of Caulonia. By W. W. Lloyd; 2. On the Pennies of Henry, with the Short and Long Cross. By Major W. Y. Moore; 3. Further Remarks on the Pennies of Henry, with the Short and Long Cross. By J. B. Bergue.—No. XXXVII:—1. Coins of the Patan, Afghan, or Ghori Sultans of Hindustan (Delhi) (*continued*). By E. Thomas; 2. Examples of London Coffee-house, Tavern, and Tradesmen's Tokens. By the Editor; 3. Unedited Autonomous and Imperial Greek Coins. By H. P. Borrell.—No. XXXVIII:—1. Unedited Coin of Domitian; 2. Unpublished Varieties of the Irish full-face Half-Pence of John. By E. Hoare; 3. Observations on Coins of Selinus. By W. W. Lloyd; 4. Coins of the Patan, etc. Sultans of Hindustan (*continued*). By E. Thomas; 5. Roman Remains, Farley Heath.

Revue Numismatique, 1846, Nos. V and VI:—1. Notice sur des Monnaies du XI<sup>e</sup> siècle trouvées en 1843, près de Rome. Par M. E. Cartier (traduction de l'ouvrage de M. de S. Quintino, sur cette trouvaille); 2. Obole inédite de Thibault-le-Tricheur, comte de Blois, frappé à Baugenci. Par M. A. Duchalais; 3. Remarques sur les Monnaies du Valentinois. Par M. le Dr. Long.—1847, No. I:—Médailles d'Héraclée de Lucanie. Par M. J. de Witte (vignettes); Notice sur des Monnaies Mérovingiennes trouvées en Angleterre. Par M. E. Cartier; Notice sur deux deniers de Savary de Mauléon et sur l'atelier monétaire de Niort aux XI<sup>e</sup> et XIII<sup>e</sup> siècles. Par M. Lecointre-Dupont (deux vignettes); Notice sur des Monnaies de Bretagne nouvellement retrouvées, et sur les signes héraldiques usités sur les Monnaies Bretonnes depuis le XIII<sup>e</sup> siècle. Par M. Pol de Courcy; Observations sur

quelques jetons relatifs à l'Histoire du Blésois. Par M. A. Duchalais; Monnaies Historiques Russes. Par M. E. Cartier.

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Numismatique des Croisades. Par F. de Sanley. 4to. 19 pl. Paris, 1847.

Premières Monnaies de Nécessité. Par M. Alex. Hermand. 8vo.

#### LITERARY AND HISTORICAL ANTIQUITIES.

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History of the College of Secular Canons of All Saints, Maidstone; with four lithographic plates, and twelve wood engravings. By the Rev. Beale Post, B.C.L. 8vo. London and Maidstone. 9s.

Mémoires de la Société des Antiquaires de la Morinie, tome vii. Contents:—1. Comptendu des fouilles faites sur le sol de l'ancienne église abbatiale de St. Bertin. Par M. Henri de Laplane; 2. Note sur le Sarcophage d'Athala, fille d'un Baudouin Comte de Flandres. Par M. L. de Givenchy; 3. Notice sur le Château de Tingry. Par M. Louis Cousin; 4. Souchez et Ablain-Saint-Nazaire. Par M. A. Ternynck; 5. Notice Historique sur le village de Senningham. Par M. Alexandre Hermand; 6. Notice sur M. le Dr. Desmarquoy. Par M. l'Abbé A. Clovis Bolard; 7. Coup-d'œil sur St. Omer, à la fin du XVII<sup>e</sup> siècle. Par M. A. Courtois; 8. Réjouissances des écoliers de Notre-Dame de St. Omer, le jour de St. Nicholas, en 1417. Par M. A. Legrand; 9. Notice sur les vitraux peints de l'église du Locon. Par M. l'Abbé Lamort; 10. Aperçu Historique sur deux cloches du beffroi d'Aire. Par M. Jules Rouyer. St. Omer and Paris. 8vo. 1847.



Mémoires de la Société des Antiquaires de Normandie, 2 série, vol. iv. Contents:—

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WORKS PREPARING FOR PUBLICATION.

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THE JOURNAL  
OF THE  
British Archaeological Association.

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JANUARY 1848.

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GAVR' INNIS.

OCCASIONAL allusions having been made in this *Journal* to the ancient remains which exist in the small island of Gavr' Innis, in the Morbihan (dep'. du Morbihan), Brittany, by Mr. F. C. Lukis, in his communications on *Primeval Antiquities*,<sup>1</sup> I deem it necessary to convey to you a few of my notes on some of the more particular features which distinguish this highly interesting sepulchral monument, or cromlech, as similar features are to be traced in those of New Grange, Dowth, near Drogheda, Ireland.

A comparison between these extraordinary structures is the more desirable, as will be observed in the sequel; the one standing on the southern portion of that part of Brittany facing the Bay of Biscay, and those of New Grange, in the valley of the Boyne, Drogheda, Ireland.

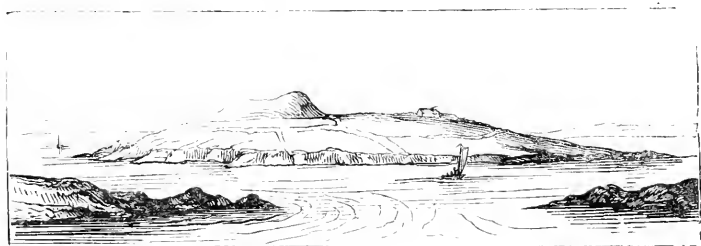
The form of this cromlech corresponds with many already described by Mr. Lukis and others in this *Journal* as existing in various parts of the world, and it will be easily perceived that the same purpose and custom prevailed at the period of their construction. Whatever differences may appear in them or in their contents, they are no more than what an increased knowledge of the arts would naturally

<sup>1</sup> Vide vol. i, pp. 227, 309.

dictate, as the people approached to a more perfect state of civilization. This may be perceived in the improved form of their implements and utensils; and also in the decorating of these chambers dedicated by them as the last resting places for their departed friends or relatives.

The Morbihan, in the Bay of Quiberon, is entered by an exceedingly narrow strait, through which the tide ebbs and flows with great impetuosity, roaring as it encircles the many islets it contains, numbering, according to the inhabitants, as many as there are days in the year. The time afforded to the visitor in examining these islands is consequently short, owing to the great attention requisite to be paid to the tides.

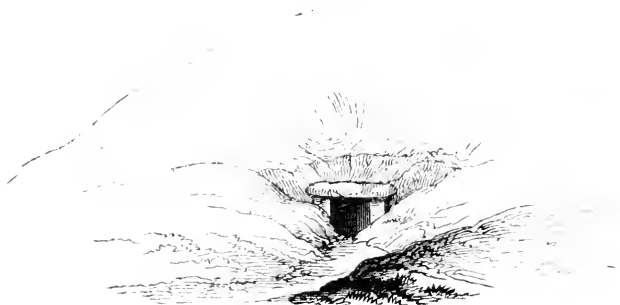
I believe nearly all the larger islands to have contained cromlechs, or other Celtic monuments. We are indebted to the rude hand of man for their destruction and disappearance. Though in many instances no monument is visible, still its locality may be traced by the traditional name of the field or spot where it once existed.



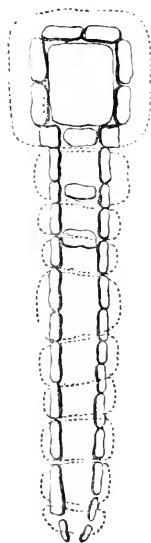
Gavr' Innis is a small island, of an oblong shape, in length from north to south about a quarter of a mile; has one farmhouse upon it, the occupant of which is civil and obliging to those who are led to visit this interesting little spot. It is situate on the north side of the Morbihan, is elevated somewhat above its neighbours, and at present, with its tumulus, which still covers the cromlech, forms one of the most conspicuous objects of this inland archipelago. The island is formed of granite, covered with a green sward, capable of maintaining a few cattle.

The tumulus is about thirty feet high, sloping to the south; the diameter of the top about sixty-eight feet, and in circumference at the base about three hundred; it is

situate in an elevated and therefore conspicuous position, on the southern extremity of the island.



The cromlech beneath is entered from the south end, and consists of fourteen props on the east side, thirteen on the west, and two on the north, supporting in all ten capstones. A shaft has been sunk from the centre of the tumulus, and now exposes a portion of the cap-stone at the north end, or principal chamber, which is supported by eight props,—two on either side, evidently showing that the original intention was to form one square chamber in the centre of the tumulus, as has been remarked, vol. i, p. 227 of this *Journal*. The chamber subsequently became added to, and its whole length formed as we now find it. This same design we find frequently in our cromlechs,—namely, one end (generally the western, but in this instance the northern) being considerably larger than any subsequent additions. The same observations may be made, in those of New Grange and the one opened by Mr. Hansen<sup>1</sup> (where also engravings are seen on the stones). There are also several instances in Brittany, where the northern end or chamber is considerably larger than any subsequent additions. The desire

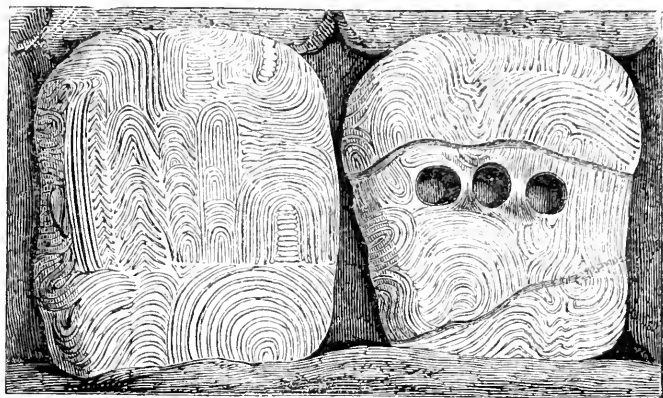


<sup>1</sup> Vol. for 1840 and 1843 of the "Memoires of the Royal Society of Northern Antiquaries."

which existed in most nations to be interred near the grave of their chief or head of a family, we well know to have been at that and much later periods very general. We find many passages in Scripture where the desire to be buried in or near the grave of their fathers is expressed; consequently it is natural to suppose that these and similar localities have been from time to time enlarged and added to for subsequent interments. To strengthen this remark, we find (vol. i, p. 26 of this *Journal*) in the article on the Cromlech Dehus, or Du Tus, in the island of Guernsey, some additional chambers spoken of, since which article was written two more chambers on the south side have been discovered (to be treated of hereafter). Here we find, that when in consequence of the additions to the principal chamber, no more space was left at the end for other interments, without disturbing and altering the original form of the tumulus, or circle, the subsequent additions were made to the sides. This fact is also to be deduced from the circumstance, that the principal chamber is, as far as my observations go, invariably in the centre of the tumulus, or circle.

Being furnished with candles, I entered the cromlech Gavr' Innis by a small opening at the south end, which is between three and four feet wide by about the same in height; having reached the third and fourth props, my attention was at once arrested by finding them covered with engraved lines, forming patterns resembling the tattooing of the New Zealander. On proceeding further into the interior, the height increased, rendering the passage to the end more easy, and I found nearly the whole of the props covered with similarly engraved lines. Four flat stones transversely lying at different distances, were also engraved. These were probably the props which successively closed the additional chambers. Here there is much to excite admiration at the regularity and beauty of so extraordinary a place; and on turning to prop No. 2, on the western side, the imagination is further exercised to perceive the purpose or use of three circular holes, sunk into the face of the stone, each about six inches deep, and the same in diameter. They communicate with each other, and form a sort of trough within the stone. It is divided in front by two raised parts resembling in form the handles to a

jar; but for what intention I leave to more fertile imaginations to find out.



No. 1. West.

No. 2. West.

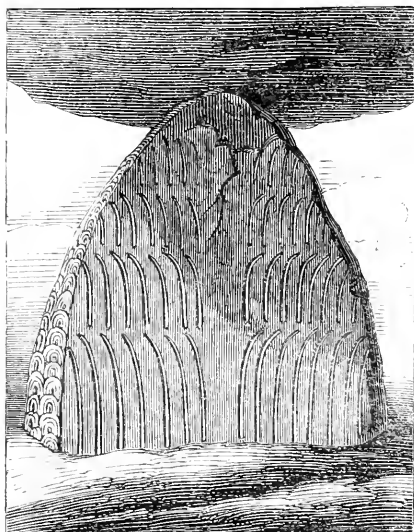
I am now enabled to give some idea of the designs upon these stones from rubbings taken by myself after the method adopted in taking monumental brasses, etc., with heel-ball. They will convey to the mind what some of the patterns are better than any description. The pattern itself is sunk, or I may term it grooved, in the stone about half an inch deep, and though some of the patterns appear to resemble each other, still they cannot be said to be attempts at exact imitation.

Between some of the interstices of the props I found portions or fragments of stones which had been similarly engraved, which appeared to me to be the debris of a prop, broken probably during a subsequent interment, for I only observed these debris in the additional chambers.

I only know of three or four cromlechs, in Brittany, where these engraved patterns are to be seen. At Port Navallo, three or four miles from Sarzeau, in the Morbihan, there is one; and on the opposite side, at Locinariaker, there was, according to Merimée, a cromlech called "Les Pierres plates," with five of the props so engraved; this cromlech consisted of fourteen cap-stones, supported by fourteen props on either side. The principal chamber was about four feet six inches square, and had its division prop standing. The total length of this cromlech, when

entire, was sixty-three feet, but it has in modern times been in a considerable degree destroyed and used for building purposes.

The cromlech "Dol-ar-Marchant" is another instance:



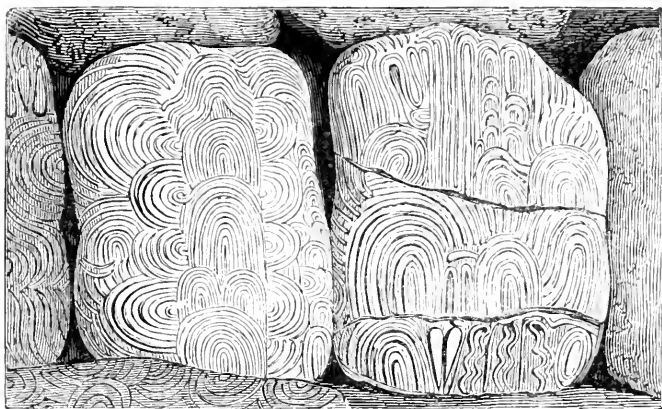
here we find the head-prop, which lies to the north-west, engraved with much regularity of design, and it differs from any I have yet seen; the under side of the cap-stone, which rests upon it, was also engraved, and at present the form of a sort of bill-hook and hatchet, in one, is still very visible upon it. This cap-stone measures nineteen feet six inches, by twelve feet eight inches. A similarly formed instrument is to be seen on prop No. 9, on the west side of the chamber at Gavr' Innis,—a fact which appears to have been overlooked by previous visitors.

Near Crach is another cromlech with engraved work about it. I am told that near Saint Pol de Leon, dep<sup>t</sup>. de Finisterre, there is one, but I have not seen it. As we find the *stone Celt instrument* figured upon these props in Gavr' Innis, as well as representations of snakes, etc. (vide cut, p. 275), why should not the above bill-hook represent the form of an instrument then in use?

These are features which denote a people far from being so rude and uncivilized as history has handed down to



us, and moreover the difficulty of engraving a hard substance like granite must be apparent, especially when the instruments used in so vast a work are taken into consideration. These stones appear to have been engraved prior



No. 6. East.

No. 7. East.

to being placed in their present position, from the patterns on the sides being partly hid by the next adjoining props. In the case of several cromlechs mentioned by Mr. Hansen, examined by him in Zealand, where some of the stones are engraved,<sup>1</sup> we find the engravings are on the exterior of the cap-stones, which may probably have been so worked after their erection. These designs equally show a more recent period, if they are intended to represent boats and galleys, as they are said to do. The subject of engraving these hard materials, and the instruments used, becomes a question of great interest in the examination of the arts of so ancient a people. We are in possession of many rude instruments found in the Channel Islands which indicate their having been thus employed. It may be also proper to remark that we have likewise obtained a variety of grit-stones, upon which, it may be presumed, they sharpened their cutting instruments in order to give them a fresh edge, during their occupations; as is commonly to be seen in the present day in the South Sea Islands, where the workman has constantly by his side a grit-stone, whereon

<sup>1</sup> "Journal of the Royal Society of Northern Antiquaries," for 1840-43, pp. 140 to 144.

he sharpens his instrument. A celt lately found in Guernsey, composed of chert, has for some purpose or other been divided longitudinally. The operation was commenced by the wearing out a narrow groove with a stone, or wood and sand, down to half its diameter on each side; then when worn nearly to meet, the parts were broken, and the rough edges rubbed smooth and polished, leaving a slight groove on either side, giving the appearance of an intentional ornament, whereas it is the result only of the method used in reducing the stone to a proper form. A similar instance I found at Locmariaker, in Brittany. Another celt discovered in Guernsey has two circles intersecting each other on one side, and which, passing over the cutting edge, meet on the other. These grooves have been worn into the stone during the period the instrument was in use, and, as the substance is of granular rock, both sides of the groove retain the polished faces of the felspar, whilst the softer or micaceous particles have disintegrated and dropped off.

In the Channel Islands none of the cromlechs show any ornamental work about them. But in a small cromlech at Lancrese, Guernsey, there are on one of the props about fourteen circular hollows, as if they had been drilled with the intention of breaking the prop in the direction of the line of hollows. These depressions have been evidently worn with a rude muller to the depth of about one inch, and three or four inches in diameter. Only in one instance have I observed depressions similarly made: it is upon a menhir-like stone (celebrated in the ancient custom of the *chevauchée*), appertaining to the abbacy of St. Michel du Valle, situated in the Bourg, or village of the Forest, Guernsey.

Not having seen any correct drawings of the patterns contained in the cromlech at New Grange, Ireland, before alluded to, I am unable to compare these with them; indeed I know not whether any correct *fac simile* of them has been taken; therefore shall leave it to some future writer on the subject to compare that with the plates here given of some of the props from Gavr' Innis, and Dol-ar-Marchant, or the Merchant's table, at Locmariaker.

The cut on p. 273 represents props Nos. 2 and 8, on the west side. No. 2 I have before alluded to, regarding

the three sunken holes, but what they were intended for I cannot say.<sup>1</sup>

That these cromlechs were raised as tombs and catacombs, and many upright stones, or menhirs, as tomb stones to mark the narrow house of death, there is not a shadow of doubt.

In considering the customs of an extinct race, we are led to examine those which prevail among the present natives of the south seas and other parts of the world, in order to find a degree of civilization corresponding with this ancient people. In viewing the designs on the stones of Gavr' Innis, we are at once reminded of the tatooing on the face of the New Zealander. May not this mode of ornamenting their faces thus be of a very ancient date, and have also been practised by the ancient race whose monuments we are now considering? The marking of the body among all the early tribes is well known, and in some measure assimilates with the designs on some of these stones. May not, therefore, each stone bear the *fac simile* of a chief or a family therein deposited? New Zealanders have each their peculiar marks or pattern of tatoo, which they call "Amoco"; and though they are unable to write, still they are able to design on each other's face the peculiar tatoo required.

The pattern on No. 2 prop is less varied than any of the others, and it may be observed that the surfaces of these stones do not appear to have been worked down to a smooth face before engraving upon them; they are also unpolished and uneven as when they were taken for the purpose for which they have been used. No. 8 of the same cut differs from No. 2, first, in not having any holes in it, and also in the form of the designs upon it; here we find two figures of the stone implements called celts, separated from a succession of chevrons, which run perpendicularly, by three

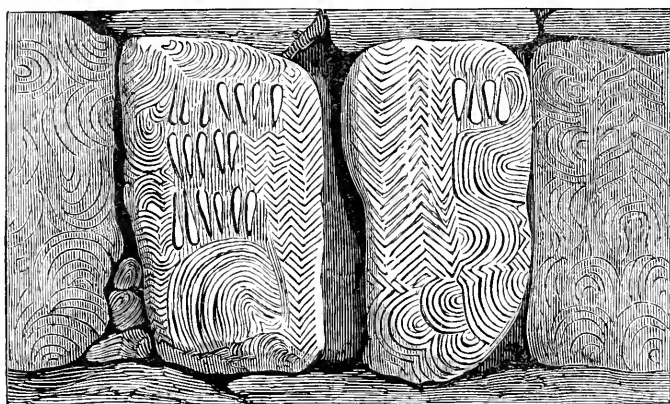
<sup>1</sup> Mons. Prosper Mérimée, in "An Account of a Journey to the West of France," published by him in 1836, page 267, says:—

"L'usage de ces deux anneaux est un mystère. Il paraît évident qu'ils ont servi à attacher quelque chose, car ils sont polis par un frottement prolongé. . . . Comme on est assez porté

à attribuer aux druides et à leurs adhérens toutes les inventions possibles de cruauté, il est permis aux âmes sensibles de se représenter attaché là quelque misérable qu'on égorge sans défense, ou bien que l'on abandonne vivant enseveli dans ce lugubre souterrain."



long lines resembling swords. The prop No. 5, on the east side, contains four celts, placed in like directions; and No. 5 on the west side contains as many as eighteen, disposed in



No. 5. West.

No. 5. East.

three rows, some with their points upwards and others downwards. On referring to this plate the chevron pattern is also discernible. Other representations of celts are to be seen on some of the other props. Prop No. 8, on the east side, being of quartz, is not engraved like the rest; it was doubtless found too difficult to engrave upon. Nos. 12, 13, and 14, on the east side, and Nos. 11, 12, 13, on the west side, are not engraved.

The total length of this cromlech is about sixty feet; the width of the north chamber is seven feet eight inches, decreasing at the south end to three feet nine inches; the height of the north end, five feet ten inches; the south end, four feet three inches. It must be observed that all writers upon Gavr' Innis give the length of the chamber from west to east; but, according to my own observations with a compass, I make it run from north to south, or nearly so; whether my compass was incorrect or not remains to be proved.

At Locmariaker, Carnac, and Brambien, there is much to interest the antiquary, and, I believe, no place offers a wider field of primeval remains than Brittany. Few places produce a more singular effect upon the mind than this vast assemblage of rude and giant-like stones. I measured

one at Locmariaker, (which is now broken into four pieces, having fallen some few years ago), which was seventy feet three inches long by about fourteen in width.

In comparing Gavr' Innis with the hitherto imperfect accounts of the engravings which have been published on New Grange, and the subsequent discoveries made there, we are led to presume that these tombs are nearly of the same date. The cruciform design of New Grange is, however, a feature totally distinct from those in Brittany. The discovery of a similar shaped tomb was made in Jersey in 1823, and it contained human remains in the body of the trough, as well as in both transepts. This cruciform sepulchre indicated a more recent date than the celebrated cromlech near it,—now to be seen near Henley-upon-Thames. The construction of this trough resembled the common stone graves found in the various parts of the Channel Islands, and in all these the materials employed were inferior in dimensions and character, and were evidently of a more recent date.

This last must not be confounded with the structures or contents of the cromlechs properly so called. These remarks will lead us to the consideration of the varied forms, additions, and side chambers which are observable in many of the cromlechs of England and France, as well as in the Channel Islands, several of which have been opened by us during the summer of this year.

J. W. LUKIS.

*Guernsey, 1847.*

## ON THE HISTORY OF ENAMELLING.

AN early step in the progress of man's civilization must have been the art of making one material subservient to the adornment of another. Not content with the amount of decoration procurable by carving and sculpture, the more refined families gradually introduced the processes of gilding and embroidery, the use of precious stones, and the application of enamel.

By the term enamel, may be understood the semi-metallic glaze imparted to objects of fictile production, or applied to metal by the action of heat. The first kind is by far the more ancient, and was practised, as it has been proved by Beauchamp and Raoul Rochette, by the brick-makers of Babylon; while among the earliest specimens of the material in various colours, are the Assyrian tiles discovered at Khorsabad, and described in vol. xxxii. of the *Archæologia*.

It is, however, the application of enamel to metal only, that the present paper will attempt to investigate; tracing the art through the obscurity of its distant memorials, to its full and perfect developement in the ateliers of Limoges, and referring particularly to the great artists from whose joint efforts emanated the superb paintings in the Warwick collection. Yet the inventive genius of man disdains the necessity of proving an hereditary succession to any art;—it may spring up at different times, and in different countries, originated in all by the same fortuitous circumstances,—and it is highly probable that such a history belongs to the process under consideration.

Though the proficiency of the ancient Egyptians in the manufacture of porcelain and coloured glass has never been called into question, it has long been a subject of dispute, whether or not they were aware of the means employed for enamelling on metals. Dussieux confidently affirms that they confined themselves to enamelling on pottery and calcareous stones; while a recent essay, concurring for

the most part in the French author's opinion, hazards, on the authority of M. Dubois, only one exception to this rule. The uncertainty with which ideas respecting Egyptian enamels have been promulgated, seems to have been occasioned by too slight an examination of remaining specimens of Egyptian art; in which the colours are so intense, and at the same time so opaque, that they have been regarded as mosaics formed of various stones and marbles, rather than as instances of enamel.

On this account, I feel doubly gratified at being able to point to an Egyptian figure, kindly placed at the disposal of the Association by Mr. Hertz, which places the question beyond the reach of doubt. The enamel, which, as in all specimens of remote antiquity, is remarkably vivid and beautiful, differs from that of any other age or country, in being raised above the surface of the metal out of a slight channel, formed at first for the reception of the material in a powdered state.

We know, upon historical authority, and indeed upon this alone, that the Phenicians were the first inventors (or introducers from the East) of the manufacture of glass; and that their capital was at one period the emporium of the world for objects in this material, or in the various metals. The refined taste, and almost incredible knowledge of chemistry, prevalent among the Egyptians, who were in constant commercial intercourse with Tyre, improved upon the arts thence received, and gave birth to that of enamelling on copper. But it could only have been employed to a very small extent; since, while relics of every other known art of the Egyptians greatly abound, specimens of this—so beautiful that, if once successfully introduced, it would have become almost universal—are of such extremely rare occurrence, as to have left a doubt upon the minds of many intelligent antiquaries as to its actual existence among the Egyptians. This point has already been set at rest, by reference to Mr. Hertz's specimen; but that the art was then carried to Greece, is more than doubtful. In the absence, rather, of any existing examples or documents to the contrary, we may fairly presume that, without extending its influence, it became shortly disused in the very locality which had originally given it birth.

From this period, a profound darkness hangs over the history of the art in Europe: no annals describe, and no discoveries furnish, specimens tending to prove that the Greeks, Etrurians, or early Romans practised it, or even knew of its existence. Even authors who dedicate a portion of their writings to artistic research, supply nothing on the subject; and the first classical authority in which an allusion to the process occurs, is to be found in the obscure and often-repeated passage of Philostratus, who says he had heard that the barbarians of the ocean were able to fuse colours upon heated brass, and that the operation rendered them as hard and durable as stone.

By the people of the ocean, Philostratus could only have meant to indicate the inhabitants of our island, some of the originally Asiatic tribes settled in the north of Gaul, or the Western Scandinavians. Now, with regard to the latter people, Herr Worsaae has given, as the result of his experienced labours, a conviction that they were totally unacquainted with enamel; and that of their remains, discovered under so many circumstances, nothing has been

brought to light in opposition to such a conclusion. The Gauls, both in their defensive & peaceful pursuits, were well known to the Romans; and Pliny expatiates in particular on the skill of the Bituriges in the use of metals. Yet he is silent with reference to enamel, of which one specimen at



One of a series of bronze enamelled ornaments, found in the Foss-way. Bear Warwick: now in the Museum at Warwick. (Size of original)

least, if it had been employed amongst them, would necessarily have been found to reward the investigator's anxiety.

It remains to speak of the ancient Britons. While



Cæsar attempts a careful detail of their customs and religion, he makes no allusion to the art of enamelling; while no fragments, beyond four circular ornaments in the Local Museum of Warwick, and an analogous relic discovered in Pegge's barrow (all resembling the decoration of the Durham book, executed at the end of the seventh century), have been cited as late examples of the barbarous works mentioned by Philostratus.

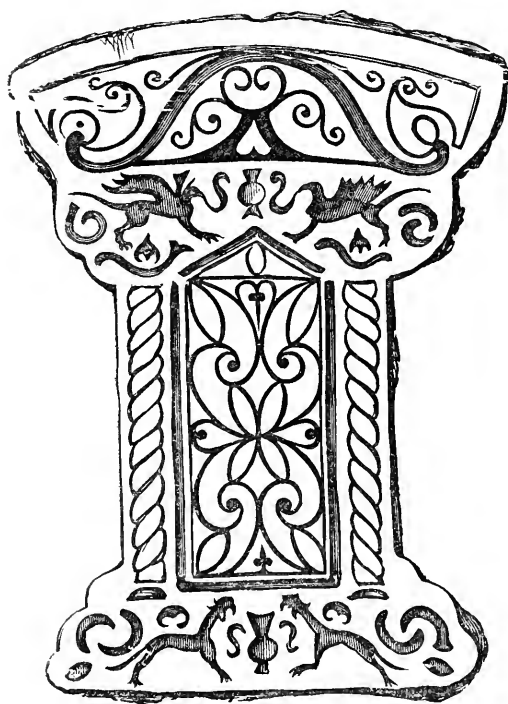
But how can we consider works of the style of the seventh century, produced in a country long inhabited by Romans, and discovered in the neighbourhood of a Roman encampment, as evidences of the accuracy of a Græco-Roman philosopher of the third century, who took no active part in artistic affairs, and never visited the people whose habits he pretends to describe? and how much more probable, in the absence of any specimens of the period required, and in consideration of the fact that the sister art of nigellum had already been borrowed from the Gauls, is the inference that a provincial artist, cotemporary with the sophist, revived enamel, which became rapidly popular in the north of Europe, where its brilliant display of metal and colours would have been even more warmly received than by the professors of classic severity in the south? We venture to assume, upon the authority of existing memorials, that enamel, as applied to metal, was revived in Europe not much before the third century; after which period specimens become prevalent in the Roman empire, but especially in its provinces. Those discovered in Britain more immediately interest us. The class to which they belong has been called *champ-levé* by French antiquaries, and may be thus briefly described: a piece of metal is made in the desired form; the proposed pattern is then traced upon it in thin lines, and the intermediate spaces sculpted or tooled out for the reception of enamel, which is afterwards inserted in a powdered state, and fused by the action of fire. Fibulæ so enamelled are not unfrequently found in the neighbourhood of Roman encampments, since the Roman soldiery in Britain greatly employed them. They are usually of circular form, but occasionally exhibit that of the letter S. Of such a kind two have been found in Yorkshire; and one of unusual beauty is preserved in the medal-room of the British Museum. Some are of the

age of Severus; but those of lower date are easily distinguishable in their designs by numerous curves and circles, well-turned scrolls, and ornaments representing Amazonian shields.<sup>1</sup>

The beautiful bronze vessel discovered in one of the Bartlow-hill barrows, has been too ably described by professor Faraday to require now more than a mention of it as the most extraordinary specimen of Roman enamel ever brought to light. It may, however, be interesting to add, that that gentleman, on a careful analysis, found that of the three colours it displays, the blue was the result of cobalt, and the red and green of copper.

But another work, discovered in the bed of the Thames,

and now for the first time made public, by our esteemed secretary, Mr. C. R. Smith, is also remarkable, as being an example perfectly unique of late Anglo-Roman art, unknown as to its purpose, but highly interesting for combining in itself the early classic style, with that characteristic of the fifth age. Enamelled objects of the two following centuries, are of the utmost rarity ;

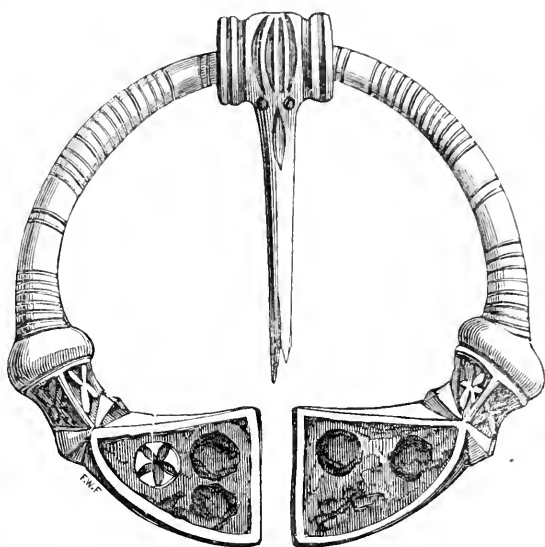


Half the original size.

but those which have been discovered bear, as I have already said, a strong approximation to the florid designs met with in cotemporary manuscripts; and that Ireland,

<sup>1</sup> See a brooch, discovered in Chester Camp, engraved in the Journal of the Archaeological Association, vol. iii, 251.

besides our own country, exhibited works of similar character, though stamped with the peculiarities which its extraordinary inhabitants gave to all their undertakings, is sufficiently proved by a brooch found near Kilmallock, county of Limerick, and now in the possession of Mr. Crofton Croker. The strictly speaking mosaic process by which it was manufactured, must certainly be attributed to Roman interference, and may be thus explained: Circular pieces of solid opaque enamel were made, bearing patterns which penetrated



Size of original.

all the way through them. They were then sliced and fitted into the sculpted recesses of the metal, and made stationary by being passed through the furnace.

Thus, differently from all prior and most subsequent *champ-levé* enamels, a pattern was produced in various colours, without any intervening threads of metal. All enamels of this period are distinguishable by their crackled texture, with predominance of mottled white and red. The fact is borne out by an examination of the work in question; by the bronze enamelled ornaments in the Warwick Museum; and by a remarkable fibula, bearing the device of a bird, preserved in the Museum at Winchester.

The dark cloud in which are enveloped all points connected with early Irish antiquities (excepting those which have been elucidated by a few national antiquaries, the value of whose services the Association has so often experienced), precludes the possibility of determining to what an extent the art prevailed after the execution of the brooch in question. Specimens, however, of Irish enamelled

work, of highly civilized art, but undiscovered date, grace several collections; and mention has been made of a hand and arm of bronze and silver, richly enamelled and jewelled, and partaking much of the character displayed upon the celebrated Scandinavian chess-men, a few of which are preserved in the ethnographical room of the British Museum.

It has been repeatedly observed that religion has been in every age and climate the great nurse of art, and the artificer's labours proportionate to his religious fervency. The establishment of Christianity in Europe was not less successful in this respect than any former creed of devotion; and in Byzantium, where the scarcity of factious contentions allowed scope for the cultivation of the pursuits of peace, the growing requirements of the church gave birth to the fabrication of chalices, paxes, and pixes, for the performance of its complicated ritual, and to shrines or scrinea for reception of the bones of its saints and martyrs. Such objects, many of which were brilliantly gilt and enamelled, found their way to the West by a variety of means; among which may be enumerated the persecution of the Turks, the migration of artists, and the influence of the mercantile speculators of Venice. These indefatigable commercialists came in such numbers to Limoges, that, in the course of two centuries, they gave the name to a principal street in that city.

But at how early a period the artists of the place first directed their attention to enamel we are quite unable to determine. A questionable tradition attaches to the sceptre of Dagobert an enamelled head; and an authority of little more credit, acquaints us that early in the seventh century St. Eligius, or Eloy (who, the greatest goldsmith of his age, and elevated to the most important dignities in the state, dedicated an elegant and courtly leisure to the study of literature and art, and executed, as we are told by St. Ouen, the reliquaries of St. Martin at Tours, those of St. Denis and St. G  n  vi  ve at Paris, and many others in various parts of France), possessed the art of enamelling, and thus laid the foundation of the future celebrity of his birthplace; a theory into which have been magnified a few passages in the pages of the saint's biography, and his own intimate connexion with the town of Limoges. It has almost been urged that the yet existing monument of

Frédégonde, of silver and enamel, issued from the studio of Eligius. But whatever difficulties may attach themselves to the life of this saint, it is certain that we must in vain look for objects of enamelled art produced at Limoges until some centuries afterwards, and conclude that whatever works in the meantime appeared in France, were either importations, or the works of foreigners visiting the country.

Du Sommérard, in his *Moyen Age*, has given a representation of an isolated Byzantine cross of the sixth century, which is accompanied by the following history. The cross is of gold, with a slight admixture of pale blue enamel, farther enriched with crystals, and having at the lower part a strong pin, like that which would have been required for fixing it on to the edge of a coronet. It is said that it once contained under its principal jewel a piece of the true cross, and that it was found under the foundations of the monastery of St. Radégonde at Poitiers, to which queen it was sent as a present from the emperor Justin II. But not to Byzantium alone at this period must we ascribe the prosecution of the art. The Scandinavian Lombards, who had tasted the luxuries of the south, and, deserting Pannonia, effectually taken possession of the upper part of the Italian dominions, gradually threw aside their victorious arms, and pursued the more refined avocation of artists. In the year 600 they placed on the head of their king Agilulf a crown of gold, enamelled with a blue inscription; and they now vied with the Byzantine workmen in the excellency of their metallic productions; but little is known of the actual objects which either people sent forth at so remote an epoch; and there is a blank in the history of enamelling, till, in the ninth century, a new process of more than former magnificence sprung up in Greece and Italy, and was eagerly imitated by the rest of Europe. The wonderful works which now suddenly burst into existence defy description. Shrines, altars, reliquaries, crosses, and other ecclesiastical appurtenances now shone in pure gold through the great churches of the south of Europe, and their incrustations of transparent enamel gave them the dazzling effect of being studded with precious gems. The following is the mode by which such objects were executed upon a gold surface,—for this art was seldom practised upon any

other material. A delicate design was outlined by raised threads, or fibres, of the same metal; enamel of different colours was then seated in the interstices, and made permanent by the furnace. Examples of so splendid a manufacture are necessarily scarce to an extraordinary degree, but sufficient remain to make us perfectly acquainted with an art which, for two centuries, was the admiration of Europe, and even found its way to the courts of England and Denmark. A small specimen, bearing the figure of St. Paul, has been deposited in the Museum of Economic Geology, in Craig's-court, and, according to the account of some, originally formed part of the altar piece, or "paliotto," of St. Mark's, Venice, ordered to be made for the Doge Orseolo, in 976. This is inscribed with Greek characters, confirmatory of its Byzantine origin; but such is not the case with an equally important paliotto formed of pure gold, and rather earlier in date, preserved in the basilica of St. Ambrose, at Milan. It has numerous figures in relief beaten from the back (or, as the French more elegantly term it, *repoussé*), depicting various scenes in the life of the patron saint, diversified with the embellishments of silver, precious stones, and filigree enamel. Not the least interesting feature in this gorgeous display of costly combinations is the fact of its being inscribed with the name of the Lombard artist to whom the credit of the performance is due.

#### V. VOLVINIVS . MAGISTER . PHABER.

Such a monument was not without its illustrative tradition. Archbishop Angelbert (say the chroniclers), erected it in 836, in expiation of a sacrilege committed on the body of St. Ambrose. Angelbert having stolen a tooth from the mouth of the saint, caused it to be mounted in a gold ring that he might wear it. This tooth, however, during a solemn procession from the church of St. Lawrence, suddenly became invisible, and proceeded to take the place it had previously occupied among the saint's relics. The prelate was struck with remorse, and this paliotto was offered as an avowal of his penitence.

But it appears that filigree enamelling was not employed to the entire exclusion of the earlier *champ-levé*, since ornaments have been met with bearing evidence of the two processes combined. Eventually the *champ-levé* again asserted

the supremacy, and of this species of fabrication were produced at Byzantium innumerable specimens, in chasses, reliquaries, croziers, triptychs, and similar articles, besides covers for the sacred volume and other devotional books. Many of these, both as objects of commerce and as presents, arriving in France, gave the artists of Limoges a certain familiarity with such works, and in attempting to imitate them, they proved themselves towards the eleventh century so eminently successful that they ultimately surpassed the efforts of their teachers, and, aided by the accidental revival of iconoclastic prejudices in the east under Alexis Comnenus, monopolized this department of manufacture throughout the whole of Europe, while foreign writers were thus led to specify enamel as the work of Limoges, or "limaise." We have now no difficulty in accounting for the singularly Greek character perceptible upon early Limoges-ware, particularly as we know how tenaciously manufacturers of the Middle Ages clung to accepted forms, and with what reluctance they imbibed any improvement or innovation. As one of the most interesting and important specimens of enamelled metal in this country, a small plate in the collection of the Rev. Henry Crowe claims our first attention. But having been already given in a paper published in the *Journal* of this Association (p. 102 of the present volume), it demands little more than a remark from me. That it is certainly of the twelfth century may at once be perceived by the peculiar character of outline in which the faces of the figures are executed. The two angels who hold in their hands "thuribula", are most favourable specimens of the art of that early period; the colours, (which include a copper chocolate, rarely introduced into later works), are vivid and beautiful; while there are strong grounds for believing that the principal figure is intended to represent Henri de Blois, bishop of Winchester, grandson of William the Conqueror. The names of but few Limoges artists of this epoch have been handed down to us. One enamelled cross of the end of the twelfth century has the inscription—

FR . GVINAMVNDVS . ME . FECIT.

And we know upon historical evidence that Isembert, abbot of the eminently artistic monastery of St. Martial, designed a scrinium for the relics of St. Alpinian, described in an

inventory of the sixteenth century, cited by Le Gros, which says that this "*chasse était de leston figuré et esmaillé.*" In the following century enamelled works became abundant; but as four pieces in the cabinet of Mr. George Isaacs will sufficiently serve to illustrate the taste of the time, I shall not proceed to France for an accumulation of examples, nor enter into any elaborate discussion of the merits of artists, whose names and productions are alike veiled in mystery. Of two plaques, which may have been book-covers, one represents Christ seated on a rainbow, surrounded by the symbols of the four Evangelists, and the other the crucifixion, accompanied by figures of St. Mary and St. John. Upon this example occurs the sacred monogram above the cross, and below it a skull is singularly represented.

The remaining examples surpass the above in beauty and interest. They consist of two reliquaries, or chasses, one of them large and more than ordinarily brilliant in its colours, having all the features of truly Byzantine design. No subject is depicted upon the enamel, but raised figures, of gilt brass with enamelled eyes, start from the surface of the chasse, and, from their rude and mannered execution, contrast strangely with the artistic devices apparent upon the field. The remaining specimen of the four is, perhaps, rather later, and has upon its side a representation of the martyrdom of St. Thomas Becket,—a subject which seems to have been a great favourite upon similar works. An example in the Museum of the Society of Antiquaries has been accurately described, as have also analogous works in various private collections. In England the use of metallic fluxes was introduced by "*Magister Johannes Lemovicensis,*" who came over, in 1276, to construct the tomb of the then bishop of Rochester, and afterwards that of William de Valence, earl of Pembroke. The lessons he taught were not forgotten, as we may perceive by the subsequent tombs of Edward III, Edward the Black Prince, and, at a still later period, that of the earl of Warwick, in Beauchamp chapel, which evinces a beautiful knowledge of the process of enamelling in the bulbs of the herse and in other compartments. In the early part of the fourteenth century we find enamels of the same character as those of the last produced, though gradually losing their Greek



features, and adopting in their enrichment the style which, in the *Architectural Nomenclature of England*, is called "decorated." The tomb of Cardinal Taillefer, near Guéret, is a beautiful specimen, of the year 1312, stamped with the above characteristics, and bearing the initials of J. and P. Lemovici. Of a similar period is the bowl which forms part of the collection in Warwick castle, and which is worthy of a separate essay. One compartment of it (Jonah and the whale) is here represented. I should here be wanting were I to neglect a curious document, preserved by Muratori, and given in Du Cange, as it proves the continued importance of Limoges for enamelled works.



It states that Philip the Long resorted to this town for an enamelled present he wished to make to the king of Armenia: "L'an treize-cent-dix-sept en onze jours de Juillet envoya Maître Hugues d'Augeron au roi par Guiart de Pontoise un chanfrein doré à teste de liépards de l'euvre de Limoges à deux crêtes de commandement le roy pour envoyer au roi d'Arménie." A new process sprung up in Italy about 1338, and formed the first transition from *champ-levé* to the later surface-enamelling. Small plates of silver were engraved in outline with particular subjects, and transparent enamel floated between the lines thus produced, which tended to separate the colours in the same manner that previously raised threads or bands of metal had effected it. Ugolino Veri is the first we hear of practising this new art for a reliquary in the cathedral of Orvieto, and he was followed in the same century by an artist of equal talent, mentioned by Vasari as Forzare d'Arezzo. The intercourse between France and Italy at this period, consequent on the rivalry of two popes and the establishment of a pontifical court at Avignon, soon made the latter city acquainted with this novel invention, and

we accordingly hear of Vidal flourishing at Avignon in the pursuit of silver-enamelling, and another of the same name afterwards taking his stand in the town of Limoges. But the first mentioned place seems for a short time to have borne the pre-eminence. A school flourished there in 1378, when Gregory XI presented an enamelled silver image to the abbey of St. Martial. But its celebrity was transient; and Limoges, once more assuming the dominion of enamel, gave to the world Benoît, Châtelnou, Julier, Julien, Soman, Jehan Cap, Denisot, and Verrier. The latter artist in the fifteenth century made his performances on gold, probably following the manner of Antonio Pallaiovolo, the Florentine jeweller. An enamelled chalice, made at Limoges, exhibits in the interior of the cover a black-letter inscription in doggerel verse, which thus terminates:

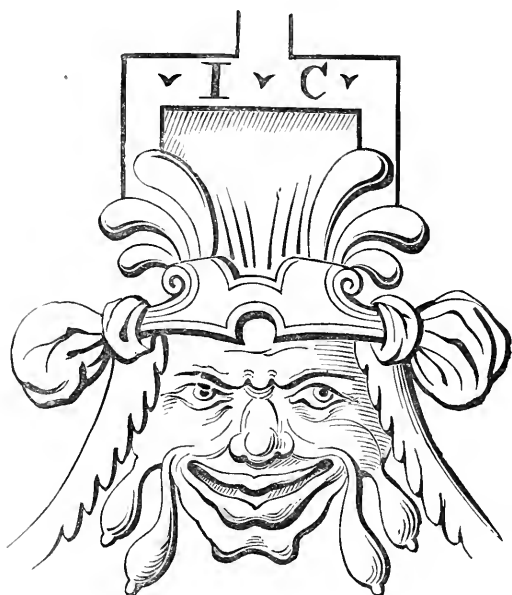
“Le nom du Maître argentier  
Ce coffre fist Pierre Verrier.”

In approaching the end of the fifteenth century, a question arises whether the Germans and Flemings now learned to enamel, or merely furnished designs to the manufactory at Limoges. We know thus much, that the school of Albert Durer obtained so much celebrity that it was studied and imitated by the great masters even of Italy, and imparted an influence to the entire art of Europe; in other respects the subject is surrounded by difficulties, only to be removed by time, acumen, and research. Certain it is, however, that we now begin to find enamels on copper upon the same principle as those previously mentioned as being on silver, with the substitution of opaque for transparent colours. In these examples the metal is usually of great thickness, the design Germanesque, and the draperies are constantly studded with little raised globules like gems. French antiquaries have given to them the epithet of “émaux à paillettes.” Mr. Swaby, of Muswell-hill, possesses one of the finest specimens of this kind in the world; and a somewhat later performance in the hands of Mr. Dodd, of St. James’s, is an invaluable work, bearing a brilliant painting of the “taking down from the cross,” from the design of Albert Durer, whose wood-cut is placed by its side. The draperies are here wonderfully shaded, and upon the hem of the garment of the principal figure

occurs the enameller's name, which seems to be: JOSEF DE BORL .

Early in the sixteenth century, enamel paintings were chiefly made for the decorations of church ornaments; and, like all former examples, were treated with the solemnity of devotion. But the ages of faith, as they have been termed, were fast waning away; and the luxury of a wealthy court began to adopt, as its own, those services which the feeling of previous centuries had consecrated only to religion. The inventions of genius were now made subservient to the humours of Francis I; and, among them, the discovery of a mode of painting in enamel upon a solid opaque surface, was not the least prized or encouraged. Leonardo, whose superior drawing and deep knowledge of the mixture of colours gave him a striking pre-eminence, being called into France by its magnificent sovereign, received from him abundant favours; and, settling at Limoges, to the manufactory of which town a royal charter was granted, obtained the additional name of Limousin, to distinguish him from the already celebrated Leonardo da Vinci. The city of his adoption yet contains a fine specimen of his proficiency in oil painting; and his enamelled pictures are frequent and well known. Among his most important productions in the latter department, are large portraits of Francis I and Claude de France, in the Louvre; and of Catherine de Medici and Andrea Doria, doge of Venice, in the cabinet of Ralph Bernal, esq., M.P. His drawing shows a deep study of the works of Raffaele; and his colouring is either of many various tints of extreme brightness, or is of greyish white, relieved with faint carnations, upon a black or dark blue field. In the latter mode he was followed by enamel painters for more than a century. Five specimens of his skill grace the collection in Warwick castle; viz. a dish, displaying on one side the feast of the gods, and four tablets representing mythological scenes, with verses beneath them in Italian, and the initials L. L. 1543. Next in fame to Leonardo came the family of Courtis or Courtoys, of which Jehan was the best artist. To him is attributable the large oval dish, which is one of the most important examples in the Warwick cabinet. It bears the subject of Europa, with bold decoration of Italian character, of which

four exquisitely-finished mascarons (one of which is here engraved) form the principal charm ; and it may be observed that in such accessories no other artist of Limoges is comparable to Jehan Courtoys.



This may be accounted for by the fact that he was also a glass-painter and an illuminator ; and that each of these professions required an inti-

mate acquaintance with the principles both of decorative and anatomical design. By studying, however, the arabesques found upon Limoges enamels, we arrive at a hitherto unnoticed difficulty, in the circumstance that we see the same design in many instances, and the same character of design continually upon works executed by different masters. This can only be explained by the supposition that Jehan Courtoys and his nearly equally famous colleague, Raymond or Rexman, also a painter on vellum, supplied the manufactory with patterns, which were eagerly repeated by artists whose chief forte lay in a different department. Nor was it in ornament alone that subjects were borrowed ; for a tazza by the rare Isaac Martin, and at present in the assortment of Messrs. Falccke, of Oxford-street, shows a repetition of the very picture we have already noticed as appearing upon the large dish by Léonard Limousin. Foreign collections also exhibit numerous proofs of the appropriation by enamellers of the works of Raffaele, Julio Romano, and Polidoro. And in the Warwick collection, a tazza, interesting as bearing the full signature of P. NOUALHER, ESMAILLEUR, evinces a plagiarism from

the latter artist in the subject of Scipio Africanus. But to return to the Courtoys. Martial was an enameller fond of introducing a pale blue border into his performances. Twelve plates by him at Warwick represent the signs of the zodiac; and his brother Pierre pursued the same art in large and important undertakings. He executed for the famous Château de Madrid a series of tablets of enormous size, which have lately passed into the National Collection in the Hotel de Cluny, Paris. It may here be added, that many French writers have confused with J. Courtoys, an artist bearing the name of Jehan Court, dit Vigier. Dussieux has no hesitation in setting down the two as one individual; but Texier, upon stronger authority than theory, brings forward an interesting document of the sixteenth century, made for the consuls of Limoges, to disprove the identity of the parties; and an examination of their several works shows marked differences, which tend to establish the position of the indefatigable abbé. The works of Vigier are scarce and beautiful; a specimen is in the Craig's-court Museum, and a more magnificent one in the cabinet of the count Pourtalès, at Paris. The subject upon the latter is an allegory typical of the marriage of the dauphin of France with Mary queen of Scots, inscribed with the date of the event, a year fertile in fine productions in every branch of art. Pierre Raymond or Rexman differs in many respects from most of his coadjutors. His solemn drawing and colouring well assimilated with the class of paintings which his pursuits called him to execute. He was much employed by religious fraternities in the embellishment of altars, shrines, tombs, and other objects of sacred character; and painted either in transparent colours, as in two plaques by him at Craig's-court, or in the more usual style of his time, applying only less white and more black. But it has been complained of him that, in his later performances, he forgot the chaste lessons imparted by the study of orthodox art, and eventually gave up to private caprice the talents which he originally dedicated to the church. The most important object by Rexman (who seems to have furnished one tazza to the Warwick collection) in his late manner, is a dish in the cabinet of M. Odier, having on one side a painting of



Cupid and Psyche, and on the other a portrait of Diana of Poitiers, surrounded by amatory subjects in medallion.

Enamel painting had now reached the zenith of its splendour; the following century saw it in its dotage. Jean Limousin, a relative of the founder of the manufactory at Limoges, sustained it during the first years of the seventeenth century; till, falling into the hands of the LAUDINS and NOUALHERS, it suffered from attempted improvements, and at length became next to extinguished by the advancing perfection of the manufacture of porcelain, and the minute operations in a different branch of BORDIER and PETITOT.

In thus having followed the progress of enamel on metal, chiefly in its application to domestic and ecclesiastical furniture, from its earliest records to the period of its decadence, I am sensible of much that should have been said, into which the limited nature of my paper has prevented my entering. It would be interesting to treat the origin of the term "enamel" through all its etymological difficulties, to show the metallic oxides employed at different periods, and the comparative knowledge of chemistry possessed by the ancient enamellers; as also to place within its proper limit the amount of acquaintance with the art which our own country could boast of, both before and after the date of Johannes Lemovicensis. But such subjects must be left for future consideration; and the facilities for pursuing them are daily becoming more apparent, from the publication of inedited manuscripts of the middle ages, from the stimulus now given to such researches by foreign governments, and from the fine collections which archaeological avidity is forming of objects that will long continue, from their extreme beauty and curious history, favourites alike with the virtuoso, the artist, and the antiquary

W. HARRY ROGERS.

## DISCOVERIES OF ROMANO-BRITISH AND SAXON REMAINS IN NOTTINGHAMSHIRE,

BETWEEN THE YEARS 1836 AND 1842.

SOME particulars relative to the discovery of two sites of interment of this remote period, in the neighbourhood of Cotgrave, Notts, having been communicated to the writer by Mr. Parker, of Nottingham; and he having been enabled, by the courtesy of the rev. archdeacon Browne, of Cotgrave, to present engravings of the more important antiquities there discovered, it is incumbent on the writer, as an associate, to lay the circumstances before the British Archaeological Association.

The more ancient site of discovery was directly upon the line of Roman road from Leicester to Lincoln, at present known as the Fosse-way, at a point distant from the former town about eighteen miles, and about thirty from the latter. In 1839, three skeletons were found within a length of about one hundred yards, and a fourth near a quarter of a mile distant from them. They were interred in the line of road at full length, in graves cut through the gravel and rubble, of which the road was made, to the rock, which lies about two feet beneath the present surface. The men who found them all agree in stating that with each body two spears were deposited; and it is extremely probable that this information is correct, as no examples of the knives, which so frequently accompany the spears in Saxon interments, have been preserved, as would most likely have been the case had such weapons been found. The spears vary in size, from about eight inches, to near double that length, and are of iron, of the kind usually met with in tumuli and cemeteries of the period of the Lower Empire. A third brass coin of Carausius, in tolerable preservation, accompanied one of the interments; so that they cannot be placed earlier than the fourth century. Many coins, both in large and small brass, have been found in the immediate vicinity; but these do not strictly enter into the present account.

The second, and more important cemetery, was accidentally discovered by the same labourers, about two feet beneath the surface, whilst digging for gravel, near to Holme Pierrepont, about four miles from the site of the former discovery; and may probably be assigned to a later era, if not to a different people. The articles there found resemble in a great measure those excavated in Kent, though in minor points there is a distinction. One of these little differ-



ences, in the prevailing form of the fibulæ, has been noticed by C. R. Smith, esq. Part of a small cup, of thin yellow glass, about six inches diameter, having a portion of a raised inscription (of which SEMPER is all

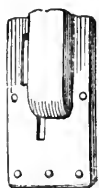
remaining), above the figure of a bird, may be cited as quite novel.

It is much to be regretted that so few of the relics so plentifully exhumed have been preserved; and still more so that the position *in situ* of what have been saved, should be entirely unknown; thus affording little more for the purposes of science than a bare enumeration, and a few engravings of some of the more uncommon articles, taken from drawings executed by Mr. Parker, of Nottingham, with no common degree of fidelity, from the originals, in the museum of the Mechanics' Institution of that town, and in the collection of arch-deacon Browne. In general terms, it may be said that all varieties of weapons and ornaments usually found in Saxon cemeteries, were here discovered in profusion. Of urns three varieties were preserved; one evidently a copy of the usual globular Roman model; the others of smaller size, one of which is enriched with the zigzag and annular ornaments.

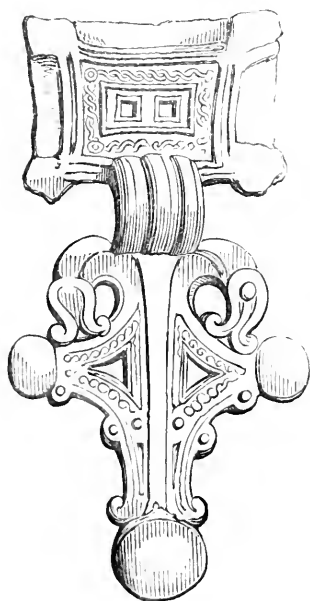




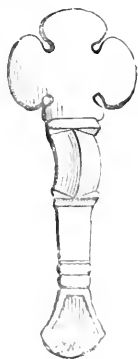
A pair of querns, about a foot in diameter,—with part of the iron spindle still remaining, upon which revolved the upper stone, which is of the bee-hive form,—is now in the Museum at Nottingham; as are also a circular piece of metal about the size of a penny-piece, probably intended for a weight, and an iron lock, with a brass front-plate. The latter article is rectangular, measuring about three inches by one inch and a half, and is very similar to a trunk-lock of the present day. Some pieces of bronze, which have been apparently riveted on the sides of small bronze buckets for the attachment of the handles, are in the possession of archdeacon



Browne; as are all the articles (with two exceptions only) now to be described, which consist of personal ornaments; of which class of antiquities, here as everywhere, fibulæ and beads predominate. The former,—with one exception, in the shape of a nondescript spotted animal,—are varieties of the cruciform type, which it is possible



was introduced by the earliest Christians amongst the Northumbrian Saxons, from whom the Saxon population of this part of the kingdom appears to have been drawn. This view of the case is strengthened by the very rare occurrence of those crucial fibulæ in the south of England. The finest example is of gilt metal, and appears to have been enriched with seven settings of stone or glass; it is upwards of five inches long, and is a really elegant ornament. Amongst the smaller, is one of an un-



common type of cross; but the others, which are numerous, do not materially vary from some that have before appeared in this Journal. All are of copper or bronze, and have had iron pins; they present on the back very evident traces of a woven fabric, most likely woollen cloth. Few examples of buckles appear to have been preserved; part of one I have seen is broad and circular, and may have been worn as a fibula or brooch.

Very numerous examples of beads of glass and porcelain, and one or two of rough amber, were found, which renders it probable that the greater number of the interments were the remains of females. The beads which have been preserved, present considerable variety both in shape and style of ornament, being circular, cylindrical, square, and oblong; in fact, almost every form into which such articles of decoration could be conveniently manufactured. The spiral snake-like ornament is most prevalent on the larger heads; whilst combinations of ring-like devices are generally found upon those of smaller size.

Two large ones in the writer's possession appear to have been put together as a mosaic, copied in miniature from some portion of a tessellated pavement, and then to have been fused together by exposure to a strong degree of heat.

THOMAS BATEMAN.

*Yolgrave, Nov. 1847.*

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## PULPIT HOUR-GLASSES.

ECCLESIOLOGISTS, who are in the habit of visiting the many old churches with which our country is studded, cannot fail of having their attention arrested at times by the brackets and stands, for the reception of hour-glasses, which still remain affixed to the pulpit, the reader's desk, or the wall close beside the preacher; and which, most generally deprived of the hour-glasses which formerly stood within them, tell of a forgotten usage once universal in this country—that of preaching sermons by the duration of the hour-glass, or using it as a means of measuring time to the preacher.

It is foreign to the purposes of this paper to trace the history and antiquity of the hour-glass. It is more properly in the province of such writers as Beckmann and Fosbroke, and to them we must refer the reader; the intention of this paper being to show their usage in the church of England, and to illustrate by half-a-dozen woodcuts the usual forms of the wooden brackets or iron supports for their reception which formed part of the pulpit-furniture after the Reformation, and became all but universal during the Commonwealth.

The custom of preaching long sermons certainly began with the Reformation, when doctrinal disputes were argued or commented upon by the preachers. The older sermons were more of the nature of homilies, and many a one might be delivered in the short space of ten minutes. When the war of opinion raged high, the more abstruse and fanciful disquisitions of the preacher gave way to the arguing and enforcing of the claims of rival church tenets; and Catholics and Protestants equally introduced pulpit hour-glasses as a means of measuring the length of their discourses, which were frequently not bounded by the exhaustion of a single turn of this useful monitor.

The preacher in the series of designs known as Holbein's *Dance of Death*, has an hour-glass beside him in his pulpit;<sup>1</sup> and its use by the Romish clergy at a later period, is

<sup>1</sup> It is not impossible that preachers hour-glass beside them, as moralists may have occasionally referred to the elsewhere have done, as a type of fleet-

noticed in the curious but prejudiced "*Fatal Vespers : a true and full narrative of that signal judgment of God upon the papists, by the fall of the house in Blackfriars, London, upon their 5th of November, 1623*" (4to, 1657). A Romish priest named Drury engaging to preach there, we are told: "about three o'clock the expected preacher, having on a surplice girt about his middle with a linen girdle, and a tippet of scarlet on both his shoulders, came in, being attended by a man that brought after him his book and hour-glass," which hour-glass he set on the table beside him when he commenced preaching.

In a note to this passage in Smeeton's reprint of this tract in 1817, we are told: "Hour-glasses for the purpose of limiting the length of a sermon, were coeval with the Reformation, as appears from the frontispiece prefixed to the Holy Bible of the bishops' translation, imprinted by John Day, 1569, 4to. In this frontispiece archbishop Parker is represented, with an hour-glass standing on his right hand. Clocks and watches being then but rarely in use, it was thought fit to prescribe the length of the sermons of the reformists to the time of an hour, *i. e.* the run of an hour-glass. This practice became generally prevalent, and continued to the time of the Revolution in 1688: the hour-glass was placed either on a side of the pulpit, or on a stand in front of it. 'One whole houre glasse'—'one halfe houre glasse,' occur in an inventory taken about 1632, of the goods and implements belonging to the church of All Saints, Newcastle-upon-Tyne.—Vide Brand's *Hist. of Newcastle*, vol. i, p. 370, notes.

"In some churches of the metropolis, those reliques of our ancestors' patience and piety remained till of late years, though the sermons have, for the most part, dwin-

ing life, and a useful *memento mori*. That our ancestors considered it in that light, and so used it, is apparent from a communication in the *Gentleman's Magazine* for 1746 (vol. 16, pl. 8), where there is an engraving of an hour-glass found, in June 1718, in Clerkenwell churchyard, by the gravedigger, in a coffin quite decayed; it was placed close to the left side of the skull; this also was much perished, and the glass corroded by lying in the earth. In the seventeenth volume of the same work (p. 264), a correspond-

ent comments on this, and tells us, that the funeral garlands once so generally carried at burials, were made of two hoops, crossing each other, and decorated with flowers, ribbons, and cut paper; "whilst other garlands had only a solitary hour-glass hanging therein, as a more significant emblem of mortality." These garlands were sometimes placed upon the coffin, over the face of the dead; and the decay and fall of the lid accounts for the position of that at Clerkenwell. At other times they were hung inside the Church.

dled into about a quarter of the time. An hour-glass frame of iron, remained fixed in the wall, by the side of the pulpit, in 1797, in the church of North Moor, Oxfordshire; and the frame of one in St. Dunstan's church, Fleetstreet, which was of massive silver, was, but a few years since, melted down, and made into two staff-heads for the parish beadles.

"In the frontispiece of a small book entitled *England's Shame: or a relation of the Life and Death of Hugh Peters*, by Dr. W. Young, Lond. 1663, Hugh Peters is represented preaching, and holding an hour-glass in his left hand, in the act of saying 'I know you are good fellows, so let's have another glass.'

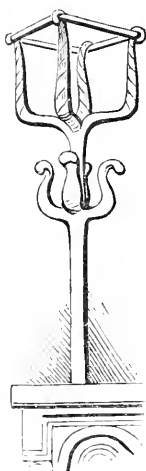
"The use of the hour-glass, excellent as it was, furnished Daniel Burgess, the celebrated nonconformist preacher, at the beginning of the last century, with a humorous expression, similar to the above. Famous for the length of his pulpit lectures and harangues, and the quaintness of his illustrations, he was one time declaiming with great vehemence against the sin of drunkenness; on which subject having exhausted the usual time, he turned the hour-glass, and said, 'Brethren, I have somewhat more to say on the nature and consequences of drunkenness, so let's *have the other glass and then.*'"

The rev. Mr. Layton, of Sandwich, informs me that when he first visited Norfolk, in 1802, the hour-glass stands were remaining in most of the churches of that county; and he particularly remembers those at Catfield, Sutton, Stalham, Lessingham, Hempsted, and one unfixed in Ledham church. The stand was remaining at Catfield in 1831, but has probably disappeared, with many others within memory; and they are now beginning to be rarities on pulpits. An exceedingly graceful example of the iron-work decoration of the stand for the hour-glass on the pulpit of Sallowes church, in that county, is given in the first of our illustrations. It springs elegantly upward from the leaves and flowers of the emblematic lily, so frequently introduced in



paintings of the holy family; and occasionally sculptured over the church porch, as at Godmanchester.

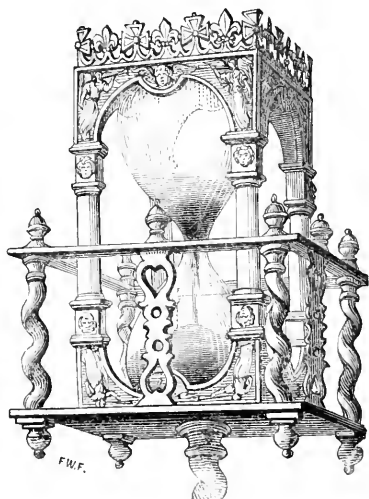
The adjoining county of Suffolk supplies us with our second example, which is in Flixton church. It is a simple frame of iron, but very slightly ornamented; but may be taken as a fair average specimen of those placed in remote country churches, which were not remarkable either for their decoration or riches.



In Weale's *Quarterly Papers on Architecture*, is an engraving from a drawing by C. J. Richardson, F.S.A., of an hour-glass and frame in Compton Bassett church, Wilts. It is fixed to the wall beside the pulpit by a bar of iron, in which is inserted a standard of the same metal, surmounted by a fleur-de-lys, which acts as a handle, and allows the hour-glass to be turned with the stand at will. The top and bottom of the stand are similarly ornamented, so that it

never appears reversed; the ornament being a sort of open crown, consisting of four ornamental bars, surmounted by a fleur-de-lys. Mr. Richardson says: "It appears from the style to have been put up in some one of the years of the usurpation, A.D. 1648-1660."

One of the finest remaining examples of an hour-glass and stand still exists in the metropolis, in the church of St. Alban's, Wood-street. It was first engraved and described in the *Gentleman's Magazine* for 1822 (vol. xcii, part ii, p. 200); and afterwards introduced in Allen's *History of Lambeth*. In both instances it is noted from the parish records that "Mr. Thomas Wadeson, parish clerk, gave a brass branch for the church, and two small ones for the pulpit and reading-desk, and a stand for the hour-glass"; but unfortunately no date is given to the entry in either instance. The stand



is placed on the right side of the reading-desk, and on the left of its occupant; it is mounted on a spiral column, so that the hour-glass may be reached and turned from the pulpit: the stand and frame of the glass is of brass gilt, and is of an enriched character. The ornament of the hour-glass frame in particular is well imagined; inasmuch as it presents the same features whichever end is uppermost, as the design from the centre of the shaft on each side is the same, merely reversed, and consists of angels sounding trumpets, heads of cherubs, and an enriched border, composed of a series of fleurs-de-lis and crosses *pattée*, like the circle of a crown. The engraving above-named being not well executed, and certainly not doing justice to the merits of the original, it is here re-engraved from a careful drawing recently executed.

Within memory there was an hour-glass stand affixed to the pulpit of St. Ethelburgha's church, Bishopsgate-street, London,—a relic probably of the fondness for long sermons particularly indulged in by the citizens during the commonwealth, when St. Antholin's was crowded from "morn to dewy eve" with hearers anxious for sermons of the length of consecutive hours. The reader of *Hudibras* will not fail to call to mind the comparison there made to the—

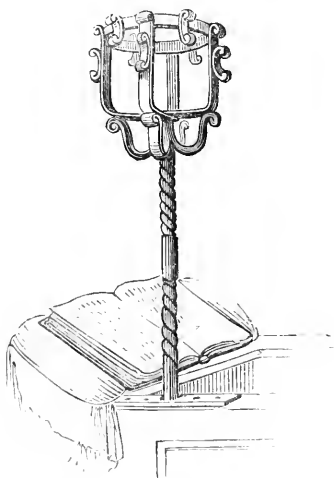
" Gifted brethren, preaching by  
A carnal hour-glass."

A correspondent of the *Gentleman's Magazine*, in 1804 (vol. 74, p. 201), notices that in Puxton church, Somersetshire, "on the right hand side of the pulpit, is fixed in the wall an iron frame, said to have been a stand for an hour-glass. Those hour-glasses in the puritanical days of Cromwell were made use of by the preachers, who, on first getting into the pulpit and naming the text, turned up the glass, and if the sermon did not hold till the glass was out, it was said by the congregation that the preacher was lazy; and if he continued to preach much longer, they would yawn and stretch, and by these signs signify to the preacher that they began to be weary of his discourse, and wanted to be dismissed. Those hour-glasses remained in many parish churches of this kingdom till within a few years, and no doubt many of them still remain."

L'Estrange, in one of his fables, speaks of a tedious "holder-forth", who was "three quarters through his second-glass"; and the congregation, as might be imagined, being fatigued with his discourse, "a good, charitable sexton took compassion of the auditory, and procured their deliverance by saying, 'Pray, sir, be pleased, when you have done, to leave the key under the door,' and so the sexton departed, and the teacher followed him soon after."

Dr. Grey, who relates this story in his notes to *Hudibras* (part 1, canto 3, p. 258, ed. 1764), adds, "the writer of a tract, entitled *Independency Stript and Whipt*, 1648, p. 14, observes, 'that they could pray, or rather prate by the spirit, out of a tub two hours at least against the state.' And it is proposed, by the author of a tract, entitled *The Reformato precisely Character'd by a Modern Churchwarden*, p. 5, that the hour-glass should be turned out of doors, 'for our extemporal preachers (says he), may not keep time with a clock, or glass; and so when they are out (which is not very seldom) they can take leisure to come in again; whereas, they that measure their meditations by the hour, are often gravelled, by complying with the sand.'" The satirical Hogarth, in his picture of the "Sleepy Congregation," has introduced an hour-glass at the left-hand side of the preacher. Hogarth, however, seldom was at the pains of reversing his designs when he copied them on the plate from his pictures; and hour-glasses are generally to the preacher's right, and reader's left, but the rule has exceptions. Our fourth example, from St. Michael's church, St. Albans, is affixed to the left of the reading desk, and is similar in many points to that already engraved from Flixton.

Allen, in his *History of Lambeth*, says, "when a new pulpit was placed in the parish church, in 1522, in it was fixed an hour-glass, of which there are no remains"; and



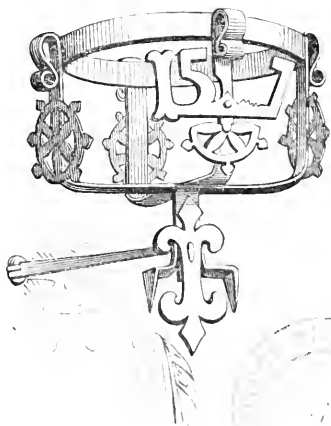


adds, "with respect to the use of hour-glasses in churches, Mr. Denne (*Addenda, Hist. Lambeth*, p. 268), says, some have imagined that the ancient fathers preached as the old Greek and Roman orators declaimed, by an hour-glass: on the contrary, it has been remarked that the sermons of several of them were not of this length; and it is particularly said that there are many sermons in St. Austin's tenth volume, which a man might deliver with distinctness and propriety in eight minutes, and some in almost half the time. In the churchwardens' accounts of St. Helen's, Abingdon, in 1599, four-pence is charged for an hour-glass for the pulpit. This, Professor Ward observed, was the earliest instance he had met with. It is not likely they were used for the same purpose before the Reformation."

In the churchwardens' accounts of Lambeth are two entries respecting the hour-glass; the first is in 1579, —twenty years before that at St. Helen's—when 1s. 4d. was "payd to York for the frame in which the hower standeth"; and the second in 1615, when 6s. 8d. was "payd for an iron for the hour-glass."

Allen then notices Fosbroke's evident mistake in saying "Preaching by the hour-glass was put an end to by the Puritans" (*Enc. of Antiq.* vol. i, p. 275); and adds, "I think that it may be said that their use was not put an end to by them; but, on the contrary, greatly increased. It is most probable that they were discontinued *immediately after* the Puritans, in the time of Charles II, when the minds of the people were more relax."

A very interesting and curious hour-glass stand is still affixed to the wall, beside the pulpit, in Leigh church, Kent. It is valuable, as it records a date, although that be partially mutilated; the two commencing numerals have also been broken off, but are secured by wire to the main stem. There is an elaborately-executed, but singularly inaccurate representation of this stand in the Oxford *Glossary of Architecture*. This may be considered as an early and interesting example.



Mr. Shaw, in his beautiful work on *Dress and Decoration*, has engraved the bracket and hour-glass stand still affixed to the pulpit of the church at Hurst, in Berkshire. It is made of iron, painted and gilt, and is of elaborate workmanship. On the stem of the bracket are the words, "As this glass runneth so man's life passeth." From this branch spring oak-leaves, acorns, and ivy-leaves, with berries. Immediately beneath the receptacle for the glass is the date 1636, and the letters E.A., with the lion and unicorn on each side as supporters.

In the chamberlains' accounts of Stratford-on-Avon, recently published by Mr. Halliwell, in his *Life of Shakspeare*, we find an entry, in 1613:

"Paid to Watton for setting up the hour-glasse...iiijd."

The worthy folks of the natal town of our greatest poet seem to have been liberal enough in treating such preachers as they approved of, to a fair share of drink. Thus in 1617 we have

"Payde for a quarte of sack, and a quart of clarett wyne, bestowed of Mr. Harris for his sermon made heire. . . . . xxd."

And again, 1622—

"Payd for two quartes of sacke that was sent to a preacher to the Lieon that preache heare. . . . . ijs."

And these are by no means solitary instances.

In the annals of Dunstable Priory is this item: "in 1483, made a clock over the pulpit;" and Fosbroke, in his *British Monachism*, tells us that the priest had sometimes a watch found him by the parish.

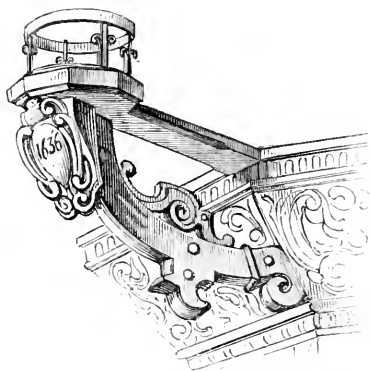
In *A Third Book of Scottish Pasquils, &c.*, Edinburgh, 1828. edited by J. Maidment, is *The New Litany* from the Balfour MS. (16 cent.), in the second part of which occurs an allusion to

" — those quho quhen ther matter fails  
Runne out ther glasses with idell tales"

to which the editor appends this note: "Sand-glasses were then used, in order that the preacher might be enabled to know when it was time to give over. A humorous story has been preserved of one of the earls of Airly, who enter-

tained at his table a clergyman, who was to preach before the commissioner next day. The glass circulated, perhaps, too freely; and whenever the divine attempted to rise, his lordship prevented him, saying, 'Another glass, and then.' After conquering his lordship, his guest went home. He next day selected as a text, 'The wicked shall be punished, and *right early*.' Inspired by the subject, he was by no means sparing of his oratory, and the hour-glass was disregarded, although he was repeatedly warned by the precentor, who, in common with lord Airly, thought the discourse rather lengthy. The latter soon knew why he was thus punished, by the reverend gentleman (when reminded) always exclaiming, *not sotto voce*, "another glass, and then." This is another and a better (perhaps an older) version of a popular anecdote, which has been ascribed to other preachers, as may be seen in a preceding page.

Another curious dated hour-glass stand is placed on a carved wooden bracket, on the left side of the preacher, in the pulpit of Cliffe church, Kent. It is dated 1636, and is represented in our sixth and last example. The carved pulpit to which it is affixed is dated 1634.



Other notices may be here recorded of hour-glass stands still at Wolvercot and Beckley, Oxfordshire. Allen, in his *History of Lambeth*, says, "at Waltham, near Leicester, by the pulpit was an hour-glass, in an iron frame, mounted on three high wooden brackets"; and Fosbroke, in his *British Monachism*, speaking of the more modern usage, says, "a rector of Bibury used to preach two hours, regularly turning the glass. After the text the esquire of the parish withdrew, smoked his pipe, and returned to the blessing."

These notes might be lengthened, and the engravings multiplied to a greater extent. But, probably, enough has been done to show the prevalence of pulpit hour-glasses in the Anglican Church, and to illustrate their

form and character. The writer was induced to devote thus much of his attention to the subject, as examples are rapidly disappearing, and no longer consecutive account of their use is to be met with than the note referred to in Gray's *Hudibras*, or that reprinted in this paper from *The Fatal Vespers*. As a small contribution to archæological lore, it may find favour in the eyes of some wanderer in the "bye-ways of history."

F. W. FAIRHOLT.

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## ON THE COINS OF CUNOBELINE AND OF THE ANCIENT BRITONS.

### PART VI.

#### COINS OF THE BRIGANTES.

To the coins which are thus attributed, our national collection of the British Museum has many additions from specimens presented by sir George Lawson, bart.; and it also possesses several illustrations, by casts from the York Museum, of types found near Bradford, in Yorkshire, as noted in Mr. Wellbeloved's *Eburacum* (p. 136.) This may make it desirable to take a short review of the coins supposed to refer to the Brigantes.

This coinage, though rude, is rather copious in inscriptions. As to the date of it, there is no reason to suppose that any part of it is anterior to that of Cunobeline; but some of it (as the Brigantes were conquered last of the British states), may be later than other British coins; in short it may range between B.C. 13, and A.D. 71. The little we know of the Brigantes is as follows.

This people are usually supposed to have been the aboriginal inhabitants of Britain, gradually driven north by the successive invasions of the Belgic Gauls, till at last they were located in the northern parts of England; that is, in Northumberland, Cumberland, Durham, Lancashire, West-

moreland, and Yorkshire; forming, as they must have done, a very useful barrier between the Caledonians and the southern Britons. The Roman wall afterwards formed, was not their northern boundary, but passed through the northern parts of their territories.

As to the question of their having been the aboriginal Britons; it is right to say that the Irish chronicles, which are certainly sources of information requiring some attention in tracing the history of the Celtic tribes of Britain, do not countenance this the received opinion. They represent the Brigantes as emigrants from Spain to the west of England, and thence to their final territories in this country. However this may be, they seem to have been one of the three powers of the island which treated with Augustus. Indeed, as Strabo says in his fourth book, “οἰκείαν σχεδὸν παρέσκεύασαν τοῖς Ρωμαίοις ὅλην τὴν νῆσον,” that is, that almost all the island became on intimate terms with the Roman state,<sup>1</sup> there must have been some northern power which entered into the alliance as well as southern ones. In the subsequent invasion of the island they were not much interfered with by the Romans till several years after their first landing. Indeed, in A.D. 51, eight years after that event, their queen Cartismandua gave up Caractacus to them; and it was the irregular conduct of this princess which first produced serious misunderstandings with the Roman commanders. For, two years afterwards, this same Cartismandua, having repudiated her husband Venusius and married Vellocatus, master of the palace, whom she invested with emblems of royalty, from the indignation raised thereby there arose a civil war. Venusius, having the good wishes of the people, who abandoned the queen, her safety became much endangered. Hence, calling in the aid of the Romans, they sent several cohorts and wings of horse (αἰε) to her assistance, who, after various conflicts, succeeded in rescuing her from her late subjects. The final result was that Venusius was left in possession of the throne, and that war ensued between the Romans and the Brigantes. This Tacitus informs us in his *Histories* (iii,

<sup>1</sup> It is not quite certain whether σχεδὸν should not be connected with οἰκείαν in this passage; in that case the rendering would be, that the whole

island might almost be said to have become on intimate terms with the Romans. However, this does not affect the present application of the passage.

45). From this account he slightly varies in his *Annals* (xii, 40), where he records the ferocity of the queen in cutting off the brother and relations of Venusius during the contest, and adds, that after the first conflict with the cohorts, in which they were in the commencement defeated, but afterwards gained the advantage, the legion, commanded by Nasica, obtained a second victory. He there describes Venusius as a person extremely well versed in the military art, and before on the most friendly terms with the Romans; indeed he intimates that he had been protected by them. Tacitus refers to a former passage in a part of his works not now extant, which doubtlessly would have elucidated the position of affairs at this time among the Brigantes, much of which is unexplained.

After these transactions this nation appears to have been again little molested, as far as we hear, by the Romans, till A.D. 71, in the reign of Vespasian, when they were subdued by Petilius Cerealis, after many battles. In the beginning of Hadrian's reign they seem to have revolted and held out against the Romans; as Juvenal, in his fourteenth *Satire*, 196th verse, speaks of their entrenched camps, which they fortified and maintained, "*Dirue castella Brigantum.*"<sup>1</sup> In the reign of Antoninus (A.D. 141); they for the last time asserted their independence, when Lollius Urbicus, acting against them with an army, and Seius Saturninus cruising on their coasts with a fleet, they were finally subjugated, and we hear no more of them. Indeed the Maætæ, a powerful tribe, immediately to the north, seem about seventy years afterwards, in the reigns of Severus and Caracalla, to have taken their place as opponents to the Romans. Subsequently, for several centuries after the Romans had left the island, their former territories became the foray-ground of the Scots and Picts; and conse-

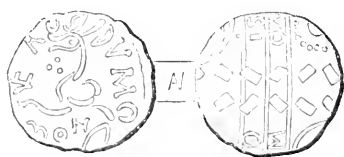
<sup>1</sup> In A.D. 71, Juvenal was twenty-nine years of age, having been born A.D. 42; but all who have written accounts of his life are of opinion he published no satires till after he had attained forty years of age.—See his "Life attributed to Suetonius"; also, Crusius' "Lives of the Latin Poets," vol. ii, p. 74; and Anthon and Barker's "Classical Dictionary," 8vo. 4th edition, 1843. Therefore, he did not

allude to Petilius Cerealis' conquest. And again, as Juvenal survived to the eleventh of Hadrian, or A.D. 127, and as some of his satires were written in the first years of that emperor,—for instance, the thirteenth, as appears by internal evidence,—and as Britain was in a disturbed state in the beginning of Hadrian's reign, the campaigning alluded to would seem to have been of that date.

quently the battle-ground of the forces of the southern powers arriving to repulse them. Even as late as the sixth century one of the Welsh kings obtained much renown by an expedition across their country against the Saxons, in Northumberland.<sup>1</sup> But nothing, it seems, could call forth the extinct nationality of this once formidable ancient British state, and it became no stronghold for the overpowered Britons like Cornwall and Wales. Indeed, who can doubt that at this late period much of its British population had abandoned the country, and retired to more secure quarters in Scotland, or among the Welch. Later still, in Norman times, this district became celebrated in border story, in the contests between the Scottish and English crowns, which, however, does not bear on our present purpose.

Their chief towns were Eburacum, Pepiacum, or Epia-cum; Caer Voran, Isurium, Cataractacon, Voreda, Verteris, Corstopitum, and some others; and it is hardly to be doubted that the neighbouring tribes of the Sistuntii, Voluntii and Parisii formed part of their territories.

In specimens of the coins of this ancient British tribe, or nation, our national collection is now rich. The varieties will be best given by repeating the delineation of the coin of this people at p. 20, vol. ii, of the *Archæological Journal*, and which may also be described. Afterwards will be pointed out how the others differ from it.



1. Obverse, an outline of a horse, peculiarly disjointed and rude, to the left. Over the horse the letters DVM; underneath the horse VO(CO.) Opposite the horse's head VEPOS; (for the specimens now brought forward seem to warrant this reading,

in correction of former opinions; vol. ii of the *Journal*, page 20; and vol. iii, page 42). Reverse, various billets, placed diagonally in respect to one another, so as to form a species of wreath across the coin. This is intersected at right angles by lines, forming a double tablet, at the left hand of which is vo, and underneath it sr. The right end has some obscure letters,

<sup>1</sup> Rowland's "Mona Antiqua," pp. 164, 187. By the same author it appears that one of the Welch princes ruled

in Cumberland in A.D. 389, which was a short time before the departure of the Romans.

placed relatively to each other, as the two first pair. There are, besides, parts of circles about the reverse, one of which is surrounded with dots. This coin is in gold, as are all the rest.

II. Delineation of the obverse the same as the preceding specimen, with the legend DVMOIVEL. Same reverse, legend vo, and underneath it SI, at the left end of the double tablet, and an inverted M and OS underneath it, at the right end of the same. The M is sometimes read LI: thus this word is capable of being read a variety of ways: VOLISIOS, VOMSIOS, or VOSIMOS.

III. Obverse, the same delineation, with the legend DVMO(IV)EOS. Reverse, vo, the remaining letters being obliterated.

IV. Obverse, same delineation; legend DVMOCOVEROS. Reverse, the letters at the left end of the double tablet only remaining, which are the same as No. II.

V. As the last, but more fragments of letters remaining on the reverse.

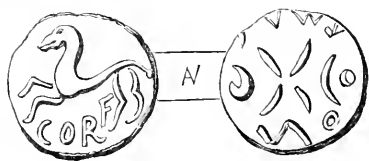
VI. A cast from York Museum. Obverse, same delineation continued; legend, DVMOCOVER. Reverse, in same state as Nos. II and IV.

VII. Another cast. Obverse, the same delineation, with fragments of uncertain letters under the horse; above it ASVP. Reverse, the billets and parts of two circles, without the tablets: consequently no inscription.

VIII. Another cast. Obverse, same delineation; above the horse VEP; below CORF. Reverse, as No. VII, no legend.

IX. Another cast. Obverse, same delineation; above the horse VEP; below the horse remains of the word CORF. Reverse, as here delineated, no legend.

X. Obverse, as here represented: under the horse CORF. The accompanying delineation may also be referred to for the reverse, which has no legend.



XI. Delineation of the obverse the same as Nos. I to IX. Legend, above the horse, TIGHI; underneath the horse, fragments of the letters NO. Reverse, the billets as in Nos. I to VI; but a single tablet only across it, with the letters VML. This gold coin, in our national collection, was engraved for illustration in Mr. Hawkins's *Silver Coins of England*, 8vo., 1841.

XII. Another gold coin in the museum. Obverse, a horse to the left; but not of the preceding pattern. Legend, VOSI, or VOSII. Reverse, blank. This has been engraved pretty accurately in Stukeley's plates of British coins, though in a much enlarged size.

The above form a most singular collection of legends and coins; and how to discover their significations, from



the want of a few lines of authentic history, appears to be a great difficulty. Whether the words *VEP* and *COIF* have any reference to *Epiacum*, *Corstopitum*, or *Caer Voran*, towns of the Brigantes, we can but imperfectly conjecture; or what other meaning they possess. The same doubts surround us whether we have the names *Dumnos* and *Tighinos* on the coins. One thing seems apparent, that, as in Gough's *Camden*, an additional coin, then in possession of Mr. Fleming, of Wakefield, is quoted, and referred to as one of this class, and reading *NO COIVER*, which we may possibly safely correct to *(DVM)NO COIVER*; there are other varieties of readings of these legends, notwithstanding they already deviate very much from any certain formula.

As to the principles on which these curious specimens are to be explained, we must consider them as approximating to a Gaulish coinage; but nevertheless there is too great a variety in the arrangement of the inscriptions on that coinage, obverses and reverses, to obtain any certain data. Another thing is observable: we are not perfectly certain of the power of every letter. For instance, what we read as a *P* may possibly be a *G* in the Greek form; *i. e.* a gamma. The former reading of it as an *R* does not now seem probable. From future discoveries of additional coins there may be more guidance to a due mode of interpretation.

The great uniformity of the present leading specimens of this coinage seems a striking feature of it. In the foregoing twelve types, though with the exception of one or two, they all vary more or less in their legends; yet the same outline of the horse is very closely preserved in nine of them, and many of their reverses are nearly alike. The precise Gaulish coin, which was the original pattern, does not appear obvious. Were it so it might possibly be useful in ascertaining the date.

Yet it is probable that other types exist of the Brigantes, which have heads or other delineations. Thoresby, in his account of his museum, describing the British coins in his possession, refers to six coins, as delineated in Gibson's *Camden*, plate I, figure 14; and plate II, figs. 18, 20, 21 and 22. Of these the first—by him erroneously considered as first communicated by Speed—is certainly a Gaulish coin *(SEQ)VANOC*; but plate II, fig. 20, in

brass, obverse, a head to the left ; reverse, a horse, also to the left, both very rude ; and fig. 22, in gold, obverse, a rude horse or bird, the figure being indistinct ; and reverse, the billet ornament, or wreath, apparently belong to this class, as they do not appear recognizable among other British coins. One of his coins (fig. 18), in brass,—which has the head of Jupiter Ammon on one face, and a horseman on the other, and is uninscribed,—is in the classic style. In regard to this, if the coin is British, and belongs to the Brigantes, some of their moneys might be expected to be so, as we are informed by Tacitus that Venusius was under protection of the Romans during part of his reign. Vellocatus, he acquaints us, was so likewise during his brief sway ; and Cartismandua appears to have been always so. Of the coins of Gibson we may remark, they appear either to have been carelessly engraved, or, contrary to the usual state of the coins of the Brigantes, were not in a good state of preservation.

B. P.



## Proceedings of the Association.

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OCTOBER 13.

MR. J. ADEX REPTON exhibited a map of the Roman roads in the county of Essex, accompanied with the following notice, compiled a few years since, which embodies a useful compendium of former discoveries of Roman remains in that county :—“ No map of Roman roads has yet been found perfect, and antiquaries are not agreed concerning the exact situations of the various stations or encampments. The following hint, given by Mr. Walford, may very properly be applied to myself. He says : ‘ It is very necessary to have a local knowledge of the countries in question, since stations cannot easily be determined in the closet, like etymologies ; and they who have no other reliance are commonly apt to fall into mistakes themselves, or perpetuate those to others.’ ”

“ This map is therefore submitted to those who may be more able to correct the many errors which shall hereafter be discovered. The red lines shew the present roads ; the dotted lines, the supposed Roman ways, although their situations may not be exactly marked out on the map, I have, in a few instances, left as a query, my conjectures of any Roman way, upon seeing a few names on the maps (as *Ridgeways*, *Wick-street*, etc.), naturally supposing there might be some road necessary, or required, from one station to another. Sir Richard Colt Hoare, whose observations are always valuable, says : ‘ It has been a long-established custom amongst many and distinguished authors, to ascribe to the Romans many of our British earthen works ; but such a conjecture appears to me erroneous, for the Romans depended on the strength of their legions, and their superior skill in war, not on those huge and extensive ramparts which so frequently accompany the encampments on their hills.’ (*Archæologia*, xxi, 42).

“ Again : ‘ Within the very extensive area of Hamden Hill, we may observe a very small space occupied by the Romans ; and another example occurs in a fine camp on Hod Hill, near Blandford, where one corner only of the area has been occupied by the Romans.’ ”

“ Much information may be gained from the various volumes of the *Archæologia*. Volume i mentions a Roman pavement, discovered in Wanstead park in 1715, which was immediately destroyed, in digging holes through it, for planting an avenue of trees ! Mr. Lethieullier says, in p. 83, that the “ Romans carry their magnificent roads throughout this kingdom ;

they always endeavoured to have an open country on each hand of them,—a thing on all accounts useful, either for marching of troops, or safety of travellers.'

"Volume ii of the *Archæologia* gives an account of a Roman pavement at Colchester, under which were found four or five quarts of wheat.

"Volume v, observations on two Roman stations in Essex, by Mr. Drake (1776). The fifth iter of Antonine, and the ninth, both agree with the distance of fifty-two miles from Londinium to Camulodunum (vel Colonia), Colchester,—*i. e.* about fifty English miles; but it is difficult to ascertain the exact situation of the intermediate stations,—*i. e.* Cæsaromagus and Durolitum. Most antiquaries fixed the former somewhere at Writtle (or rather Widford), *i. e.* about twenty-four Roman miles from Colchester. The latter station is generally supposed to be near Laytonstone; but, being only five or six miles from London, there must be some error, as the *Itinerary* mentions fifteen miles.<sup>1</sup>

"Mr. Drake has decided upon Dunnow to be the Cæsaromagus of the Romans, the distance being about twenty-four miles; and as Coggeshall (where several Roman antiquities have been found) happens to be exactly nine miles from Colchester, he places the situation of Canonla. This seems 'to come in nice' (as a landscape-painter said, when he found the exact spot to make a sketch). But what becomes of the remaining distance from Cæsaromagus to Londinium? Instead of twenty-six or twenty-eight miles, according to the *Itinerary*, the shortest distance from Dunnow to London, as the crow flies, would be thirty-three miles, or round by Widford, thirty-nine or forty miles.

"In volume v, p. 229-31, of the *Archæologia*, Mr. King mentions, that many pieces of Roman antiquities have been discovered in the Isle of Mersey; and says, that there is scarcely a grave dug in the church-yard of West Mersey without breaking through a tessellated pavement.

"In the *Archæologia*, volume xiv, Mr. Walford gives an account of Roman antiquities discovered at Toppesfield, in Essex; and again, in pages 61 to 74, (an account of a Roman military way in Essex), he says, it passes through the villages of Ridgewell, Birdbrook, and Stermere (with antiquities found on each side), which was the direct route from Camulodunum to Cambridge, it leads through Ford Street, Colne, Halsted, and Castle Hedingham. To the north of Birdbrook is Baythorne End. Mr. Roger Gale, in a letter to Mr. Warburton, says, he never knew the appellation of *thorn* without a station near it. In the map there is a camp, about a mile

<sup>1</sup> There is an entrenchment near Weald Park, about sixteen or seventeen miles from London. There was, most probably, a road leading to it; and when Romford was enclosed, a new

road was made; when, on digging on each side of it, several fragments of Roman tiles were discovered, near Nokes Hill, about 300 paces long (perhaps the remains of a Roman villa).

west of Bathorn. There is south of Ridgewell the remains of a Roman villa; its situation commands a very extensive prospect. It has always been supposed that the Barrows on the Bartlow Hills were the burial places of the Danes. They have lately been opened, and the antiquities are now found to be Roman sepulchral relics. In 1832 the three smallest barrows were explored, of which a very interesting account is given by Mr. Gage Rokewood, in the twenty-fifth volume of the *Archæologia*. The following quotation is from page 22:—‘The Roman way leading from Colchester to Grantchester passes within two miles from Bartlow to Newmarket. Another Roman way communicates with the former below Haverhill castle, supposed to come from Chesterford by Bartlow, leaving Camps to the right.’

“In 1835, the largest of the four great barrows was opened, and engravings of the urns, etc., published in the twenty-sixth volume of the *Archæologia*, which, with the other barrows, shew that the remains are placed in the centre of them, upon the natural soil.<sup>1</sup> My authority for placing the four Camps on the western part of Essex is taken from the nineteenth volume of the *Archæologia* (p. 410-11), which mentions that several Roman antiquities have been found at Harlow, in Essex. This station the author (J. Barnard, esq.), thinks to be “one of those which the Romans found soon after their arrival, in the time of Claudius, to defend the Trinobants of Essex against the Cateuchlani, who inhabited Hertfordshire, the Stort near which it is situate separating the two counties: what renders my conjecture more plausible than it might otherwise seem, is, that we can trace stations of the same kind up the Essex side of the river for nine or ten miles. There is one at Harlow; another at Hallingbury, about four miles distant; another at Bishop Stortford, three miles from thence; and a fourth at Stansted Mountfitchet, two-and-a-half miles farther.”

“The Roman road through Chelmsford and Springfield, instead of following the present road to Hatfield and the town of Witham, probably went in a straight line near Hatfield Wick (or rather Barwick) to Cheping-hill, where is the remains of a Roman station, or camp. A little more than a mile to the west of Hatfield Wick, at the end of the estate of colonel Strutt, were found an urn containing thirty gold coins, and another of more than one hundred pieces of silver of the lower empire.

“The churchyard at Widford commands an extensive view, from whence are seen Pleshey mount, Thaxstead, etc. Somewhere near Widford, the exact spot has not yet been ascertained, five different roads meet. The first, towards London; the second, through Chelmsford, to Colchester; the third crosses the Chelmer, through Vick-street, and Pleshey, to Dunmow; the fourth, through Baddow and Danbury-hill, to Maldon; the

<sup>1</sup> In 1838, another of the great barrows was opened, and published in the twenty-eighth volume of the “*Archæologia*.”

fifth, to the high hills of Stock, Billericay; Langdon-hill, etc., to West Tilbury, which is called the Highham Causeway.—N.B. Danbury-hill not only commands a view over the hills of Langdon, *Thorndon*, etc., but even the northern parts.

“Sir R. C. Hoare (*Archæologia*, xxii, 49), says, ‘after the long residence of the Romans in our island, it is naturally to be supposed that, when domesticated with the Britons, they have their places of country residence, and that they would fix them, as in modern days, at a short distance from the great Roman causeways, as we do from modern turnpike roads, and in such situations we generally find them.’”

“There is a river *Witham*, in Lincolnshire, containing several Roman villas, between south Witham and the town of Grantham. In speaking of the Denton villa, Dr. Stukesly says, ‘We may well commend the wisdom and good taste of the builder who contrived so well for security and pleasure. The country hereabout has always, and deservedly, been reckoned the Montpelier of England; for water, wood, heath, and prospect, it may be thought the *Frescati*.’

“In the *Gentleman's Magazine* (February 1834), on the Roman stations in Essex, a question arises whether Braintree, or Coggleshall, was the intermediate camp, or station, between Colchester and Dummow; and whether the site of Canonia is at Cheping Hill, near Witham, or at Kelvedon. Morant places the Canonia at Kelvedon, which is ten miles from Colchester, but no remains of any station are to be found there, but we have a very conspicuous one at Cheping hill (about thirteen miles). The correspondent mentioned a bank of earth still remaining about a quarter of a mile east of Braintree, and gives a wood-cut of it, which represents a road, twenty-four yards wide, with a ditch at each side; there is also an artificial mound, or encampment, at Braintree: several remains of antiquities have been found in the neighbourhood, as at Stisted, Black Notley; and about Braintree thousands of Roman coins have been found.

“If the Roman distances from London be measured from the London stone (near St. Swithin's), that which is called Mile-end will be found to be two miles, instead of one. It is curious to find, in the map of Essex, a place called *Mile-end*, about a mile north from the Roman station at Colchester.

“Between the fourteenth and fifteenth milestone from London, and above a mile north-westward from the highroad, fragments of Roman roof-tiles are still to be found in the ditches on each side of the bye-road, extending about three hundred paces.

“In a field, behind a farm-house, near the fourteenth milestone, were found Roman urns, a bottle, and *patera*.

<sup>1</sup> Or near some fine spring of water, as a Roman villa lately discovered near Rivenhall church.

"About forty years ago, a Roman urn was found in a small garden belonging to a grocer's shop, in Springfield.

"A Roman urn, six inches high, was found, in 1839, between Chelmsford and Springfield, near the bridge over the railroad, in Stump-lane.<sup>1</sup>

"One of the inhabitants remembered a Roman urn, full of ashes, being found fifty years ago in the gravel pit near the river.

"It is unnecessary to mention the various Roman antiquities which were discovered in Colchester, Coggeshall, etc., which may be found in the *History of Essex*, and I shall insert the following quotations, taken from the *Excursions in the county of Essex*, 2 vols, 12mo.

"Page 30. 'A Roman villa is supposed to have stood at Faulkourn, from a silver coin of Domitian, mentioned by bishop Gibson to have been found under an old wall, partly composed of Roman bricks.'

"Page 31. 'The Borough, or rather the Barrow hills, on the north side of the Blackwater Bay, were considerable in number. These tumuli are supposed to have been raised indiscriminately over the bodies of the Dames and Saxons that fell in the battles occasioned by the frequently landing of the former on this part of the coast. The lands on which the Barrow hills stood were completely inclosed from the sea in 1807, and the whole are now levelled, one excepted. This one may prove the barrows to be Roman. It should be carefully opened and carefully examined.'

"Page 32. 'Between Heybridge and Maldon is a raised causeway. (Query, Roman.) There is an entrenchment at the west side of Maldon, and apparently enclosed about twenty-four acres. Being an oblong figure, three sides of the rampart have lately been traced; the other is defaced by buildings.'

"Pages 93 to 99 describe the Roman pavements, etc., in the isle of Mersey, and in 98 mentions, 'The causeway to Colchester is from Peete bridge by Peate Fye, across Abberton Green over Menwood bridge, by the side of Blackheath, and enters the town on the east of St. John's abbey.'

"Page 100. 'Near the church of Great Wigborough are the remains of a tumulus.

"Page 102. 'Some Roman pavements were dug up near the manor-house of Barnewalden, in the parish of Tolleshunt Knights.'

"Page 119.—Harwich. It is 'supposed that the Romans had a very considerable station near this place, as the remains of an ancient camp of considerable extent may be traced. One side of the rampart is in several places from ten to twelve feet high, and the ditch, though in a degree filled up, is six feet deep, and nearly forty wide. The high road leading to it and to the town is called *The Street*. Several Roman coins have been found there, and Morant mentions a tessellated pavement, discovered in a small farm belonging to the vicarage of Dover court.'

<sup>1</sup> The urn is engraved in the "Gentleman's Magazine," Sept. 1840, p. 259.

“Page 124. At *Walton*, or *Felixstow Castle*, ‘various fragments of urns, coins, and other Roman antiquities, have been dug up at different times.’

“Page 131. ‘Philemon Holland informs us, that here were the remains of a huge ruin of a thick wall, near which many Roman coins had been found, at *Othana*, or *Ithana*.’

“Page 130. ‘Higher up there,—*Tillingham*—towards the northern shore—stood once a flourishing city, called by our ancestors *Ithancester*.

Page 145. ‘*Blunts Walls*, about a mile north of the church (of *Bille-ricay*.) The name at present applies to some earth-works, presumed to have been part of a Roman fortification, including about four acres, part of which is inclosed in a farm-yard.<sup>1</sup> Roman urns, coins, etc., found below the surface of a high hill, near *Billericay*.’

“Vol. ii, page 23, mentions *Potter’s-street*, near *Harlow*. *Potter’s-row*, between *Witham* and the isle of *Mersey*. *Potter’s-bar*, in *Hertfordshire*.

“*Fyfield*, near *Ongar*: a number of celts found. Between *Fyfield* and *Ongar*, a stone coffin, tiles, urns, and skeletons.

“Page 3. ‘An extensive intrenchment at *Chipping Ongar*.

“Page 28-9. ‘On one side of *Copped Hall park*, an old fortification (irregular), called *Ambersbank*, or *Ambresbury banks*—supposed British; the road from *Dibden green* to *Epping* crosses it.

“Page 68-9. ‘Mansion house to *Ruckholt manor*, a mile from *Leyton church*, there is an intrenchment, a double rampart, and a ditch.’

“*Tree* is a corruption for street, as *Estree* for Easter, or East-street. The Roman way from *Dunmow* to *Ongar* led by *Stone street*, for the sake of passing the strong fortress of *Walbury*.

“If any conjecture may be allowed, there probably was some Roman way from *Dunmow* to the intrenchment at *Cheping Ongar*; there appears on the map a straight road of five miles from *Dunmow* through *High-riding-street*, and perhaps crossed the river to *Roding Beauchamp* to *Ongar*.

“Page 91, *Pleshey*, the intrenchment at.—‘The *Vallum*, with a noble foss, is very perfect in parts of the north-east and west sides; and the four roads which lead into the camp are easy to be traced. That which enters at the west side, running by the church, may be distinguished almost to *Chelmsford* to the west of *Waltham road*. By its side have been found many human bones, a stone coffin, a glass urn with bones, and some tessellated pavement. The circumference of the vallum is within a few feet of a Roman mile.’

Page 124. ‘At *Steeple Bumpsted* are remains of some intrenchments, where stones of a large size have been dug up, with numbers of human bones.’

<sup>1</sup> More probably medieval.



“Page 144. ‘About half a mile on the western side of Saffron Walden is the remains of an ancient encampment, of an oblong form, called Pell Ditches. The south bank is seven hundred and thirty feet long, twenty feet high, and six or eight feet wide at the top; the west bank is five hundred and eighty-eight feet.’

“Page 145.—Stansted Montfichet. ‘Its name Stansted, or Stone-street, is derived from a Roman highway branching off from the road from Bishop’s Stortford to Colchester, and runs through it in a direction of Stansted-street towards Great Chesterford.’

“Page 148. At Littlebury, an intrenchment; ‘the name is derived from Brugh, or Burgh, a fortification, as it might have been so called from the larger Roman *estira*, or summer camp, on Ring Hill,’ etc.

“Page 149.—Christhull, six miles from Walden. ‘At the north-east of the park is an earth-work, of a circular form, with a ditch and mount, raised at three or four places near the edge.’

“Strethell, Littlebury Green, by which the street or road leads to the Old Camp, is in old deeds called Stretly Green.

“Page 152. Icklingham, in Suffolk, as Salmon presumes, is the Cambretonium of the Itinerary; Roman coins, tessellated pavements, and fortifications found here.

“Page 153.—Great Chesterford. ‘It is affirmed, with great probability, to have been the site of the ancient Roman city of Camboritum.—See a long account of the place by Dr. Stukeley, in pp. 153 to 155.’

“Page 163. Several fragments of Roman antiquities were dug up in a field at Black Notley, in 1752.

“Page 179. At Bures (opposite to Bures St. Mary, in Suffolk), ‘here is an artificial mount of earth, about eighty feet in perpendicular height; this was formerly much higher, and covers about an acre and a half of ground, surrounded by a dry moat.’

“A stone coffin, containing a female skeleton, was lately discovered at Woodham Mortimer. (See an account in the *Gentleman's Magazine*.)

“At Woodham Mortimer, on the Chelmsford side of the river Burham or Crouch, are twenty-four barrows, grouped in pairs, most of them surrounded by a ditch. (From Camden's *Britannia*, by Gough).

“A vase and a patera, at Hoo Farm; and in 1828, an earthen vase near Lexden.”

Mr. Alfred Pryer exhibited a large quantity of glass and clay heads, of various forms and colours, including several in amber, found in Anglo-Saxon graves, at Hollingbourn, Kent.

Mr. Price exhibited a sketch of a fragment of an incised slab, representing a female with head-dress, beneath a canopy, recently discovered under the flooring of Chippenham church. From the style of the oak carving of the pews under which it was found, he observes, “it had probably lain

there above two centuries. My friend Mr. J. G. Lowe informs me that they have been unable to discover the other portion of the stone, which evidently contained the male figure. The inscription, moreover (as is frequently the case), is most imperfect in those parts where information is most needed. From the remaining letters of the man's name, we may conjecture it to have been Guillebert. The words following are tolerably clear, and from them we may gather that he and Alice (his wife) were founders of a chantry to this abbey, or church. The imperfect state of the inscription at this part prevents us determining that point. The character and style of the figure is, I should think, of the early or middle part of the fourteenth century. The inscription is in the old Lombardic characters, and in Norman French. It reads \*\*\* *et Alis sa femme foundours de une chaunteri a cest* \*\*\*. Unfortunately there appears no record or tradition of the establishment of any chantry prior to that of the Hungerford family, at Chippenham, which was in the reign of Henry VI."

Mr. Warren, of Ixworth, exhibited a rubbing of carved stone in a principal buttress of the steeple of Ixworth church, about thirty feet from the ground. It represents a crown, with two arrows, crossing each other, behind it; and underneath, the inscription "Mast' Robert Schot Abot," the whole inclosed in a circle. The crown and arrows are the arms of the abbots of Bury. It is stated, in Yates' *History of Bury*, that a Robert Coote was abbot of Bury, in 1473, and that he was also called Robert de Ixworth, who was perhaps the same person as the Robert Schot of the inscription, and he probably was the builder of the steeple of Ixworth church.

Mr. Adey Repton remarked, in reference to the painting of St. Christopher, engraved in our former number, that the subject is not uncommon in our churches. There is one in Brisley church (between Reepham and Castle Acre, in Norfolk). At the bottom of it is a group of fish, and an eel, painted blue. A very early specimen of an effigy of St. Christopher, carved in stone, was discovered in Norwich castle, and is represented in the twelfth volume of the *Archæologia*, plate 25.

The Rev. S. Isaacson made the following communication on antiquities at Amwell, Herts :—

"It is a remarkable fact that none of the county historians allude in any way to the ancient remains that have from time to time been discovered in the neighbourhood of Amwell, where a most extensive earth-work exists; probably constructed by the aborigines, and subsequently occupied in succession by the Romans, Saxons, and Danes; and within a mile of which is a field, known from time immemorial as the Barrow-field. Being on a visit to the neighbourhood for a few weeks, I made a point of inquiring into the traditions of the locality, and also to make a personal inspection of the several spots invested with archæological interest.

"The number of urns, which have been exhumed and destroyed in every direction, appears to have been great, and the quantity of Roman

coins still remaining in private hands, and others which have passed through the crucible of the village clockmaker, which, from his own account, have been considerable, render it probable that for the want of an archæological pioneer, many objects of interest have irrecoverably perished.

“The worthy farmer from whom I obtained a sword, or hunting-knife, found in the bed of the Lea river, has a considerable number of Roman coins, and several other objects of interest, which I hope shortly to exhibit. And I can assure any member of our association, that from Mr. Peter Cheffins, of Haley Farm, Amwell, he will meet with yeomanry hospitality, should he ever make a pilgrimage in that direction and visit the grange; whilst at the hands of our new associate, the Rev. E. F. N. Rolfe, he will receive every information and assistance in prosecuting his researches, and a more hospitable welcome than a way-faring man meets with at Holy Cross. With regard to the earth-works and Barrow-field, I would observe that Roman urns,—one of which is now in the possession of Mr. Rolfe, a rough sketch of which I inclose—were found last year close to the site of the new house; and so confident is that gentleman of the existence of very interesting remains, that he is about to excavate in various directions with a view of solving the mystery that hangs over the hill fort, in the centre of which the vicarage has been erected.

“Of the Barrow-field, I would premise that its situation at once strikes the beholder as most favourable for the erection of a beacon-hill, which accordingly is found in the highest part, from whence, when the artificial mound reached the height of thirty feet, and the neighbourhood was devoid of timber, Hertford, and Ware, and the country for many miles round, was distinctly visible, a signal fire must have been seen from London and St. Albans, and a chain of communications readily established throughout the country; and it may be added that the Birmingham railroad is distinctly seen in the distance. The tumulus, even now is upwards of ten feet in height, and one hundred and fifty in circumference; and the locality unquestionably well chosen for sepulture, which no doubt led to the tradition that up to this time prevails, of its being the depository of human remains; some imagining it to be of early British, others of Roman origin; and a few speculators affirming it to have been the resting place of the victims of the great plague in the seventeenth century. The *verata questio* is now, however, settled for ever. Mr. Rolfe and myself, undeterred by the mysterious warnings by which we were assailed, and the awful visitations which are related to have befallen the unhallowed violators of this holy precinct, on the 15th and 16th of last month, completely proved the *ci-devant* barrow, and established beyond the shadow of doubt that it was a beacon-hill. Not a fragment of bone, or urn—not the minutest portion of flint-arrow, or bronze, or iron, rewarded our labours, although we cut completely through the centre to the depth of ten feet, and extended the

trench at least fifty feet ! So that for the future the peasant may pass without fear of ghosts, even at midnight ; and there will be at least one tradition less in the vicinity for the amusement of the village gossips on a Saturday night."

Mr. Smith then read the following letter from Mr. Puttock :—" I have had an account sent me by my friend Felix William Lyon, esq., of Surbiton, near Kingston-upon-Thames, of a discovery recently made at Ewell of some large pits, or wells, containing Roman antiquities. He kindly gave me this information, as he knew something of my opinions with regard to the antiquity of that place. These discoveries are a strong confirmation of the views I have long had on the subject, and induce me again to enter upon it, with a desire to submit to the archaeological world certain facts and theories in relation to the Roman history not only of Ewell, but of the southern part of this kingdom. More than twenty years ago, I wrote a letter to the late venerable Mr. Bray (one of the authors of the *History and Antiquities of Surrey*), upon the Roman road from Sussex, through Ockley and Dorking, towards London ; a subject on which we had many years previously had much communication, and in which letter I controverted his, and the generally received, opinion ; namely, that this road went from Pebble-lane, near Leatherhead Downs, over Epsom and Banstead Downs to Woodcote (near Carshalton), where Mr. Bray, as well as Camden and many other antiquaries, had placed the *Noviomagus* of Antoninus. The opinion I contended for was that this old road led from Leatherhead Downs (where so much of it is still visible) to Ewell ; and the reasons for my opinion I gave in the letter were ' that the road over these downs does not point towards Woodcote, but directly towards Ewell. Roman coins have been found at that place, and human bones have been dug up in the parish near the road to Epsom ; it is very eligible in point of distance from Dorking, and for the purity of its water ; the name of the place I consider to be of British origin. Tradition gives the place a claim to antiquity and consequence. Salmon observes that Ewell was famous before the Danish devastations. Edwards, in his *Guide from London to Brighton*, says that the old Roman road, called Stane-street, must pass somewhere near this place, and the church might stand on it.' Mr. Bray, in writing to me in reply, says, ' I like your idea of tracing from Pebble-lane to Ewell.' A few years afterwards I saw many Roman coins that had been found in dispersion near the church at Ewell ; and I had become strongly possessed of an opinion that a number of places mentioned (consecutively for the most part) in that copious, but confused list of Roman towns, etc.,—attributed by some to a geographer of Ravenna—must have had reference to the towns or stations upon those Roman roads that passed through Surrey and Sussex, and which, I believe, on good ground, were not formed until a very late period of the Roman government of this island.

Some of the names of these places, Horsley, in his *Britannia Romana*, confesses he can make nothing of. In the early part of 1839, I submitted to Mr. Britton my views of the state of Surrey during the occupation of Britain by the Romans. This I did with the intention of affording him assistance in a history of Surrey he was about to engage in; but which, on his declining it, has been in great part executed by Mr. Brayley. In my communication to Mr. Britton, I pointed out Ewell as a Roman town upon the Roman road before mentioned; and I assumed that this place had been the station called *Canca* in the aforesaid list; and I added what follows: 'In placing *Canca* at Ewell, I may be expected to account for the wide difference in the names. I certainly have some reasons to give for this, but which I think will not appear to others very satisfactory, so for the present I shall conceal them. That Ewell was a considerable place in the Roman times we have the authority of tradition; the apparent approach of a Roman road towards it; and the abundance of Roman coins, bones, etc., found there, lead us to conclude.' Becoming more strongly impressed with the opinion before mentioned, I embodied it in a paper, which I ventured to communicate in the *Gentleman's Magazine* for September 1841; and in which appears the substance of what I have before said with respect to Ewell, besides much other matter, as concise as possible. Nothing has appeared to invalidate what I thus submitted. Without presuming to take credit for the accuracy of all the opinions that appear in my communication to the magazine, I feel it necessary here to observe that Ewell, although it clearly was a town or place of some note in the Roman times, was not one of those named in their itineraries; for the Roman road I have connected it with was certainly not in existence when they were compiled. There are in this island the remains, or site, of many Roman places—some considerable ones—which are not found by any name in those itineraries, as such places were of an age subsequent to those compilations, or did not lie upon any one of the lines thereby laid down."

An account in detail of the discoveries referred to in Mr. Puttock's letter has since been laid before the Society of Antiquaries by Mr. H. W. Diamond, who directed and superintended excavations of the pits, which were sunk in the chalk to a considerable depth. They were filled with made earth, which contained a great variety of Roman and Romano-British pottery, mostly broken; a few fibulæ, animal bones, etc. Some of the earthen vessels resemble specimens from the ancient Icilus in Northamptonshire; others are identical, with some found on the site of the potteries on the Medway, both of which have been figured in the *Journal*. There are examples also of the Samian ware, and several novel and uncommon varieties of earthen vessels, which, we trust, will be engraved by the society, from the faithful drawings by Mr. Archer, illustrative of Mr. Diamond's paper. It is also to be hoped that attempts will be made to bring

to light the foundations of buildings, for the remains alluded to are certainly indicative of the immediate vicinity having been well populated in the Romano-British period.

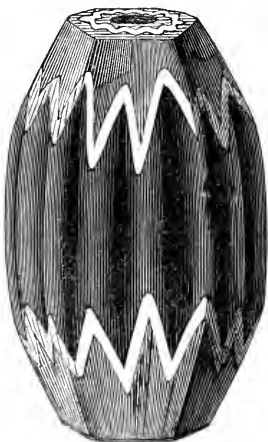
Mr. Carruthers exhibited the brass matrix of a seal, apparently of the twelfth century, found near Belfast. It bears the curious device of a kind of centaur, striking a long-necked bird with his right hand, and defending himself against an animal resembling a dog with his left.

#### OCTOBER 27.

Mr. Jesse King, of Appleford, Berks, exhibited some Roman pottery and a stone for sharpening tools, found in Longwittenham-field, about three miles from Dorchester, Oxon, by labourers digging gravel. Among various kinds of pottery are specimens of the figured and plain Samian ware; on a fragment of the latter is the potter's mark, MITIM (*Metti manû*). One of the most novel of the vessels, exhibited by Mr. King, is shewn in the cut adjoined, which is one-third the actual size. It is of a lighter red than the Samian, and is ornamented with a white sprig pattern. Fragments of similar kinds of pottery are occasionally found with Roman remains, and examples, discovered in London; are preserved in the collections of Messrs. Price and Smith. They are probably of Romano-British, or Romano-Gaulish fabric. Mr. King also exhibited some Samian cups, an iron lamp-stand, and a quantity of fragments of pottery, found by labourers digging foundations for a barn, a short distance below Wittenham, or Sinodon Hill, on the Thames, remarkable for the deep entrenchment surrounding it; an axe in iron, found at Shillingford bridge; Roman buckles and key, found in Blewbury Fields, near Wallingford; and a bead, in coloured glass, of unusual magnitude, which was obtained by Mr. King of a person in Southampton, who stated it had been found in the neighbourhood of that town. Similar beads, but of smaller size, are not unfrequently met with in this country; they are probably of Roman introduction. It is to this class of beads the term *Druid's bead* was formerly applied.



One-third real size.



Full size.

Mr. Roach Smith reported the discovery by the hon. R. C. Neville of the foundations of a small Roman building in a field near Chesterford, which had been indicated by the plough striking upon the walls. Mr. Neville immediately directed the earth to be carefully re-

moved, when the flooring and lower parts of the walls of a square room, including in the centre a smaller apartment, also square, were brought to light. The centre room was paved with red tesserae, surrounding a geometrical design in smaller tesserae of various colours. The larger was paved in red with a white border, and opposite the presumed place of entrance was introduced the well-known *guilloche* pattern. On this side of the building the walls had been widened near the floor, so as to form low benches, painted, as well as the walls, in distemper, of which the ground was red, with borders of green and other colours; foliated designs had also been introduced. In vol. ii of the second series of the *Mémoires de la Société des Antiquaires de Normandie*, is a plan of a Roman building near Harfleur, precisely similar to that described above. Mr. Neville has engaged Mr. John Youngman, of Saffron Walden, to make drawings of the pavements, and a plan, by scale, of the entire remains.

Letters from Messrs. Rolfe and Keats were read, relating to discoveries, made by them and Monsieur Lejoindre, near Deal. M. Lejoindre had noticed fragments of Roman pottery strewed about the ground near Sandown Fort, whence sand had been carted for making the railway from Deal to Minster, and he immediately communicated with Mr. Rolfe, who, on making search and excavations, found a considerable quantity of Roman pottery (a fragment of which is stamped with the maker's name, SEVERIANVS), fibulae, and other objects, including pieces of hand-mills, a large stone drilled with holes, which bears the marks of ropes, as if it had been used for an anchor, and a bone, which Professor Owen pronounces to be one of the cervical vertebrae of a great species of ronqual (*Balenoptera Boops*.) The district near Sandown Fort, on the Sandwich side, is covered with sand-hills, or, as they are termed, *dunes*, which have apparently chiefly accumulated since the Romano-British epoch; for immediately beneath them are found vast quantities of fragments of pottery, stones, and in some places broken tiles, all indicative of occupation, if not of habitation, probably by fishermen. It was in one of these sand-hills, at a considerable depth, some years since, that an earthen vessel was found, containing upwards of two thousand small brass coins, ranging from Valerian to the younger Tetricus, a list of a considerable number of which, now in Mr. Rolfe's cabinet, was published in the *Numismatic Chronicle* for April 1839.

The rev. S. Isaacson exhibited a very curious hunting-knife, three feet long, the handle being six inches, beautifully ornamented in arabesque of gold and silver, now in the possession of Mr. Peter Cheffins, of Haley Farm, near Hoddesdon, Herts. It was recently recovered from the bed of the river Lea, at Amwell, where it must have reposed for many years, the handle being entirely decomposed; in other respects it is quite perfect. Mr. Isaacson also exhibited a remarkably curious silver ring, of rude workmanship. It was discovered about twenty feet below the level of the

street in forming a sewer, in Old Broad-street in the city, and presented to Mr. Isaacson by the late Joseph Croucher, esq.

NOVEMBER 10.

Mr. Sprague presented an anastatic print of an incised monumental slab, discovered within the last twelve months concealed beneath the flooring of the pews of the church of St. Gregory, Sudbury. It represents a draped female figure, in the attitude of prayer, beneath a foliated canopy; the head and hands, which were probably inlaid in white marble, have been abstracted. The inscription is much mutilated; what remains is as follows:—CHI·GIST SEIEVE· DE.SG. . . . . LE FEMME· ROBERT· DE . . . . GVINTIN<sup>(o)</sup>·KI· TRESPASSA· EN· LAN· DE· GRACE· M.CCC· . . . DE· SEINT· GREGORY· . . PI· . . S· . . I· . . ME.



Mr. Fairholt exhibited an impression from a Norman seal, which was found at Stratford-on-Avon, near the bridge, on the road to Clifford. The legend reads XPC. CAPVT OMNIVM., and incloses a Roman intaglio, cut in cornelian, representing a female head. An engraving of this seal, the size of the original, is here given. From the upper edge of the seal a lion's head of the conventional form, so common in Norman sculpture, projects as

a means of raising the seal when impressed. It was found in a jar, with a gold ring, set with a sapphire, and precisely similar to one found in the coffin of Henry of Worcester, abbot of Evesham, who died 1263, and which is engraved and described in the *Archæologia*, vol. xx. With them was found about a thousand pennies of Henry III. The seal and ring and several of the coins are now in the possession of R. B. Wheeler, esq., of Stratford, by whose permission this discovery was communicated. The treasure was probably concealed during the troublous times of Henry.

Mr. Wright remarked that Roman gems were frequently inserted in monastic and other seals during the Middle Ages (see *Journal*, p. 190), and that a superstitious value was attached to them as amulets, or charms.

Mr. Roach Smith exhibited drawings of some Romano-British urns and vases in the collection of Mr. George Gwilt, which were discovered some years since, in a meadow lying in the direction of from one to two furlongs from the south-west angle of the nave of St. Alban's abbey church. They were rescued from imminent destruction in consequence of Mr. Gwilt's interposition during a brief and accidental visit to this spot, where some workmen were digging. Two of the vessels (one of which has a cover), afford good examples of elaborate patterns termed "engine turned"; others are ornamented with varieties of the Vitruvian scroll; these kinds have been found by Mr. Artis in the Roman kilns in Northamptonshire.



The others are of a much more common description, and, including those given in the following cut, amount to upwards of a dozen in number.<sup>1</sup> They were nearly all filled with burnt human bones. Mr. Smith said he knew another instance of numerous sepulchral urns having been procured from



The largest vase is  $10\frac{1}{2}$  inches high, and 9 inches in diameter. the smallest is  $4\frac{1}{2}$  inches high, and 3 inches in diameter.

the same site under similar circumstances, and from these facts some notion might be formed of the quantity which, in past times, had been excavated, and subsequently destroyed or dispersed, with the exception of some which had been preserved by the vigilance of the rev. Dr. Nicholson, the rector of St. Albans. The south and west sides of the abbey church are proved to have been the site of a Roman cemetery, which probably also occupied the site of the abbey church. This fact is not unimportant in explaining the discovery of the body of Alban from the revelation asserted to have been made to Offa, the founder of the church, in a dream. The burial-place was doubtless well known to the monks, and whether the dream was wholly an artifice, or actually occurred, no surer method could have been adopted to secure its realization, than that of instituting a search for a dead body in an ascertained place of sepulture.

Mr. Smith then made some remarks on the remains of the city of Verulamium, recently visited by himself and some members of the association. He pointed out the peculiarity of the masonry of the walls, which differed in some points from those of London, Colchester, Lynne, Richborough, Reculvers, etc., particularly in being composed wholly of flints and tiles, the latter

<sup>1</sup> The Association is indebted to Messrs. Alfred White and Roach Smith for this illustration.

running in courses, separated by eight layers of flints, entirely through the walls ; while usually they are not carried far into the interior. The accumulation of soil is very great on both sides of the line of inclosure. This in depth obscures several feet of wall probably throughout its limits ; but the buried portion might easily be uncovered, and the sites of towers, gates, etc., be revealed, notwithstanding the systematical destruction of the ancient city by the fanatical monks (as minutely detailed by Matthew Paris), and the desultory warfare carried on against the remains by the owners and tenantry, who for ages seem to have resorted to them as quarries, for building materials and for mending roads. Stukeley says he saw many hundreds of waggon loads carried away, and indeed it could be proved that, down almost to the present day, old Verulam, as it is called, has been the victim of vandalism. Matthew Paris enters into particulars respecting the excavations made among the ruins by the abbots Ealdred and Eadmer, at the beginning of the eleventh century. They discovered the ruins of temples, altars, urns, amphoras, glass vessels, and idols, the last of which were ordered to be broken to pieces. They also found in a recess in one of the walls, books and rolls, which (such was the general ignorance) could only be read by one monk, who declared that the rolls related to pagan rites and ceremonies, chiefly in connexion with the worship of the principal deities of the citizens of Verulamium, namely, the Sun or Apollo, and Mercury. Mr. Wright, in vol. xxx of the *Archæologia*, speaking of these old discoveries, says : “ that books were found is rendered probable by the fact of their being termed rolls, which we know was the form of books among the Romans, and not among the Saxons.” These books the abbot committed to the flames ; but one was reserved until it could be copied, and that contained the authentic life of St. Alban. The original, after the copy was made, crumbled into dust. Thus it appears that the story of Alban, who is reported to have suffered under Diocletian, had been entirely forgotten ; and that it might have been for ever lost to the world, but for the accidental discovery of this unique book, and the chance of there being a single person who could read it ! Camden imagined Verulamium to have been the “ oppidum ” or chief town of Cassivellaunus “ *sylvæ paludibusque munitum*,” but his opinion has met with many opponents. There are, however, features which seem to qualify the expression of “ *sylvæ impeditas vallo atque fossâ* ” used by Cæsar, and seized upon by Camden and others, as applying especially to the district in which old Verulam stands. Waiving discussion of the question of the British antiquity of the ancient city, we obtain from Tacitus direct testimony to its importance under the Romans. It was a “ municipium,” and rivalled the metropolis of Britain in commerce and populousness. Its reverse fate in the time of Nero, when the Britons, under the heroic Boadicea, threw off the Roman yoke, is well known. It was then, like Londinium and Camulodunum, without

walls. At what period its powerful mural defences were erected history is silent, and not a single inscription has ever been found to throw a light upon the restoration and subsequent fate of this great city. At the present day the entire area inclosed by the ancient walls is cultivated. Corn fields and meadows, a village and a church, occupy the site of streets, villas, and temples, the remains of some of which are yet indicated by the parched colour of the herbage, in particular seasons, after a long drought. On three sides of the circunvallation, where the old vallum and walls in part remain, trees and underwood grow luxuriantly and form a dense umbrageous cincture. Fine beech trees, which Cæsar tells us were not in his time to be found in Britain, rise out of the very foundations of the walls, or rather, upon them. Coins, chiefly of the lower empire, are still frequently ploughed up. They are called by the peasantry "vallum pieces."

Mr. Crofton Croker informed the Council, that John Lindsay, esq., of Cork, had acquainted him that, notwithstanding the works carrying on in the neighbourhood of Cork, only one small hoard of coins had been found, in July last. They had been dug up at Clogheen, near an old well, and a watchmaker into whose hands they fell sent them to Mr. Lindsay for examination. The following is a catalogue :—

Edward IV penny, Durham	.	.	.	.	.	.	1
„ do. York	.	.	.	.	.	.	1
„ groat, clipped, London	.	.	.	.	.	.	1
Henry VI penny, Calais	.	.	.	.	.	.	1
Henry VII groat, full face, second coinage	.	.	.	.	.	.	1
„ half-groats, full face, second coinage	}	.	.	.	.	.	2
„ Cantor. Ton MM		.	.	.	.	.	
„ do. do. Lis MM	.	.	.	.	.	.	1
„ do., side-face, Posui keys. Martlet	.	.	.	.	.	.	2
Henry VIII, groats, second coinage, Lis	.	.	.	.	.	.	7
„ do. „ Rose	.	.	.	.	.	.	3
„ do. „ Arrow	.	.	.	.	.	.	1
„ do. „ Pheon	.	.	.	.	.	.	1
„ do. „ Irish h. A	.	.	.	.	.	.	3
„ do. „ do. h. I.	.	.	.	.	.	.	7
„ half-groat, Posni keys. Martlet	.	.	.	.	.	.	1
„ do. Cantor wa. cross fleury	.	.	.	.	.	.	1
„ do. York EL	.	.	.	.	.	.	2
„ do. Cantor wa T. MM	.	.	.	.	.	.	1
„ do. do. wa. cross fleury T MM	.	.	.	.	.	.	1
„ penny, T.D., Ruthall	.	.	.	.	.	.	1
Charles the Bold, Duke of Burgundy	.	.	.	.	.	.	1

Total, forty ; mostly in fair preservation.



Mr. Croker further reported that Mr. Sainthill, of Cork, had informed him that about June 1846 a hoard of coins, nearly two gallons in quantity, had been turned up at Drogheda, and, it was said, sent to London, with the exception of four fragments, which Dr. A. Smith, of Dublin, saw; three of these were Cufic coins, and one a Cunetti.<sup>1</sup> On the 27th of October 1847, Mr. Sainthill observes: "It is surprising how few things all the railroad cutting turned up. Brass money was the chief treasure, however, in this part of Ireland, and such as came in my way were of the very common dates."

Mr. Henry Norris forwarded a sketch of a bronze sword, sixteen inches long, dug up in the neighbourhood of Bath within the last few months.

Mr. W. Horley, of Toddington, Beds, communicated the particulars of a discovery of Roman remains and coins, in a field at the back of the above town.

Mr. F. J. Baigent, of Winchester, forwarded the following communication:—"I inclose a sketch of a perfect Roman urn and cover, which were discovered last Saturday in digging the foundations of the new gas works, in Water-lane, in this city; it contained charred human bones, and is now in the County Museum. There have been several urns and other antiquities discovered in the same neighbourhood, all being of the Roman period. I likewise inclose a sketch of a large tombstone, which lies close to the entrance of a chapel called Silksteade's, in the south transept of the cathedral, having the matrix of a demi-figure of a mitred prior. I am not aware of any example that has been noticed of a demi-figure so small in size of a mitred prelate; it lies so close to the entrance of the chapel of Silksteade as to suggest the question whether it may be the memorial that once covered the remains of that prelate; the pavement of his chapel having been removed, this stone might then have been placed in its present situation. If the tomb near the entrance to the holy hole, said by Dr. Milner to be that of Silksteade, is so, then this may be the tomb of prior Hunton. For some length of time I have noticed this tombstone, and by its matrix supposed it covered the remains of some priest; but a few days since, contemplating the immense size of the slab to that of the figure, I examined it more closely, and perceived a protuberance on the right shoulder,—namely, the head of a pastoral staff—and after great care traced the form of a mitre."

#### NOVEMBER 24.

Mr. M. A. Lower presented four wax impressions of seals, and two of a brooch, with the following description:—"No. 1. Seal of Thomas Gate,

<sup>1</sup> Mr. Croker has reason for thinking, several pence and half-pence of king from purchases made in London, that John were in this find.

with his merchant's mark. The family of Gate, or Agate, were eminent merchants at Winchelsea, and occasionally represented that town in parliament. Found at Winchelsea.—No. 2. Seal of Johan Poupart, prestre, an equestrian figure, etc.; found at Winchelsea.—No. 3. Seal: a lion rampant, '*sum leo fortis*'; found at Winchelsea.—No. 4. Seal of Johan de Scannieres: an antique ship; found at Lewes.—5. Brooch, in the possession of Mrs. Inigo Thomas, of Ratton, and said to have belonged to Oliver Cromwell, from whom Mrs. Thomas is collaterally descended, '*Amor envoye solas & ioye*.'—6. Back of ditto: a quatrefoil alternately with the letter **g**."

Mr. W. T. Maunsell presented an impression of a gold seal-ring, dug up at Warkton, near Kettering. It is inscribed "in hoc signo vinces" round a figure of Christ upon the cross.

Mr. E. T. Rogers, of Carlisle-street, Soho-square, exhibited a delicately-engraved wood-cup, silver mounted; date, 1620; height, with cover, fourteen inches; diameter of body, five inches and three quarters. On the base ring is the following inscription:—" + are in great danger of that fearfull sentence, which saith, departe unto eternall fire, ye cursed that have followed vague desire. Such as love pleasures more than they love God, shall feel his wrath." The stem is garnished with four carnations. On the body are four crests; namely—the ostrich, with horse-shoe in his beak; the unicorn; the wivon, with a gauntlet; and the stag royal. On the cover are four other crests; namely—the elephant; the salamander, crowned; the griffin and the porcupine, crowned, collared, and chained.

Mr. Roach Smith announced the discovery, in Lad-lane, of a tessellated Roman pavement, and of walls, also Roman, about nine feet from the present street level, running underneath the street, and extending along its side at least thirty feet. A few years since, during excavations on the opposite side of Lad-lane, in Wood-street, and by the side of St. Michael's church, tessellated pavements were laid open. They probably all belonged to one large building; but unfortunately they were all destroyed so rapidly that it was impossible to make correct drawings and plans. The situation of these pavements and walls running across Wood-street and Lad-lane is one of many similar proofs of the great change that has taken place in the direction of the streets of London since it was a Roman city. The following remarks from Mr. E. B. Price on the same subject were then read:—"While the numerous remains of pottery and other relics which have been exhumed from almost every part of the city strongly illustrate the fact of its occupancy by the Romans, there is yet nothing half so conclusive or interesting to the antiquary in forming an idea of the position, extent, or number of the edifices which formerly occupied the site, as the remains of Roman pavements, or fragments of massive walls. In these points the

spot in question has been remarkably prolific. In December 1842, the operations for sewerage in Lad-lane exposed to view a portion of a red brick tessellated pavement, close upon the spot we were examining this morning. A little to the west of this, towards Wood-street, occurred another of an unusual form, being precisely of the character we see in modern times, in use for stable-yards, etc., and known by the term 'herring-bone masonry.' But that I saw it *in situ* and firmly fixed in the cement so peculiar to the Romans (and which Fitzstephen ingeniously conjectured to have been formed of blood and lime), I might have doubted its being Roman work. On the other side of Wood-street,—westward—another pavement presented itself. This was formed of white half-inch tesserae, carefully 'pointed' with a fine red cement,—probably the finer sort of *sig-nina*, described by Pliny as being made of red earthenware, pounded and mixed with lime. There was no appearance of any pattern in the various fragments I saw, beyond occasional lines of grey-coloured tesserae. An operation for tunnelling shewed that this pavement extended beneath St. Michael's church. In November 1844, in digging out the foundations for the houses which now adjoin the church (in Maiden-lane), a further portion of this white pavement revealed itself, a large block of which remained for days exposed to view, but what ultimately became of it I know not. It is not in the City Museum. Near this spot I observed the remains of an ancient well, formed of nicely-hewn chalk. The remnants of huge walls of chalk, flint and rag-stone, extending from this place in various directions, as far as the site of the old Paul's Head, evince the former occupancy of buildings of no ordinary size and character, and, if not Roman, certainly of great antiquity. Our city friends need not be told that these three ancient streets no longer exist as Maiden-lane, Lad-lane, and Cateaton-street: the whole are now united under the more euphonious appellation of Gresham-street."

Mr. Smith observed, that with respect to the particular fragment referred to by Mr. Price, which was in black and white tesserae surrounded by red, he (Mr. Smith) had sought the assistance of the town-clerk and of the comptroller, with a view to procure its removal to the Guildhall; but although those gentlemen, so far as lay in their power, readily seconded his views, a counteracting influence frustrated their efforts, and the pavement was shattered to pieces.

Mr. Price also stated, that in consequence of a communication made in October to the secretary by Mr. Hobler, on the rumoured discovery of an ancient private way, or subterraneous passage, at Canonbury, he (Mr. Price) had visited the spot, and ascertained that some well-built brick arches had been laid open, the remains of the old water-course. It must be borne in mind that our ancestors were wont to convey their water-pipes not always embedded in the earth, as at present, but through capacious arches of

brickwork; evidences of this are to be met with in Ellis's *Shoreditch*; and Nelson's *Islington*. Mr. Price added that the old traditions about subterraneous communications between Canonbury and Smithfield are totally unfounded in facts.

Mr. S. R. Solly stated that about ten days since Mr. Grove Lowe began some excavations in Verulam, in the road to Gorhambury, about three hundred yards from St. Michael's church, and had discovered the foundation of a wall with three courses of Roman bricks, and other foundations extending for about thirty yards, with an appearance of two buttresses. The St. Alban's Society have voted £3 towards the expenses.

#### DECEMBER 8.

Mr. Croker read a note from sir Charles Douglas, M.P., enclosing an account of the discovery, on the 20th ult., near the Bedford station of the London and North-Western Railway, of a stone coffin.

Mr. H. A. Burkitt also communicated detailed particulars of the same, from Mr. James Wyatt, of Bedford, (with a sketch), as follows:—"On Saturday morning (20th November), a great stir was made in Bedford, in consequence of some workmen having discovered a stone coffin, of very early date, in the ruins of the old religious house, near the railway station, known as the Hospital of St. Leonard. It appears that this old building, which has been for a long time occupied as a beer-shop, was purchased, with surrounding property, by the railway company, who sold the materials of the building to Mr. Edward Masters. Nearly all the walls had been taken down, and the materials removed; and on Saturday morning the workmen were taking up a brick flooring, and there discovered a long slab of stone. Curiosity being whetted, they dug round it and found it was a coffin-lid: they continued their excavations until the coffin itself was laid bare. The lid of the coffin was cracked across the upper part, and in consequence of the haste and clumsiness with which it was removed, a second fracture was made. This arose partly from a dispute between the railroad officials and the party who has purchased the materials. It was discovered that at some former period the lid had been reversed. The side which should have been uppermost is prismatic in form, and has got upon it a fine cross in relief, which formerly had a florid circular head; but that, as well as the symbol at the foot of the cross, has been mutilated, in all probability at the time of the Reformation. These ornamental portions had been roughly chiselled off, but the staff of the cross remained. On removing the lid, the skeleton of a man was found almost entire; but the exposure to the air, and subsequent rude removal of the coffin, displaced the bones, and mingled them with the earth which had fallen into the coffin. The skull is finely developed. When the upper portion of

the lid was first removed the skeleton was entire, and on the breast was a small leaden vessel, which the workmen described as a flat candlestick ! When I saw it, it was in fragments so small that the original form could not be detected. The stone coffin is six feet five inches in length, one foot seven inches across at the head, and seven inches at the foot. It was clearly the coffin of an ecclesiastic. Other skeletons have been found since under the flooring, but not in coffins. One of them was found contiguous to the stone coffin, and a stake was found driven at the head and another at the foot of the body. No coins have been discovered.

“It is to be lamented that the building itself was not preserved from desecration and ruin. For some time past, since its occupancy as a private residence, the attention of passengers by the railway has been especially called to it by the inscription of “Fine Ale” along the north front ; and that which was formerly devoted to holy purposes, has since been frequently the scene of carousing ‘navvies.’

“The coffin was discovered apparently partly in the chapel and partly in a hall, the division wall running across it ; but as no ground-plan has been preserved, we cannot form a decided opinion on this point. There was a good piscina and some fine mouldings in this chapel, but none are preserved. The hospital was one of the inferior religious houses.

“Lysons, in his *Magna Britannia*, gives the following account of it :— ‘St. Leonard’s hospital, on the north side of the town, was founded *before* the year 1302, by a townsman of Bedford. A record of that date<sup>1</sup> calls it “the poor house of St. Leonard, in which were six freres chapleynes wearing a religious habit.” The patronage of this hospital was given by the town to sir Reginald Bray, for his good offices in getting their fee-farm reduced.<sup>2</sup> It appears that the manor of Everton, on the borders of the county, belonged to this hospital,<sup>3</sup> the revenues of which were valued in 1535 at £16. 6s. 8¼d. per annum.”<sup>4</sup>

Mr. N. Gould, F.S.A., presented an impression of the seal of the Court of Arches, or “St. Maria de Arcubus,” so called from its being held in the vestry of the church of St. Mary-le-Bow, of the steeple of which (before the fire of London) this seal gave a representation. There was an old order of the Common Council of the City of London, that a light should be exhibited by night in the lanthorn of this steeple, to guide passengers in their approach to the metropolis.

A bone pin, dredged up from the bed of the Thames, and now in the collection of Mr. J. Newman, F.S.A., was exhibited, and the following remarks thereon, by Mr. Syer Cuming, were read.

<sup>1</sup> Rolls of Parliament, vol. i.

<sup>2</sup> Leland.

<sup>3</sup> Placit. Inquis., etc. de Terris in Com. Bed. in Turri Lond.

<sup>4</sup> Tanner.



"We are naturally led to inquire, first, what was the use of this pin? second, by what tribe was it manufactured? and, third, what is its probable age? First, then, as to its use. There can be little doubt that this bone instrument was a personal ornament, one side only of its broad end being decorated, and therefore one side only was intended to be seen. It may have served as a hair pin, or perhaps more likely as a fastening for a mantle, a cord having passed through the circular aperture and knotted on the decorated side, the pin being thus secured to the garment.



Bone pin from  
Thames, one-half  
original size.

"Second, as to the tribe by whom this pin was manufactured. The interlaced scroll pattern was an ornament common to the Teutonic tribes; but there are certain minor differences, which, on comparison, will enable us, with tolerable certainty, to decide whether the ornamentation on this specimen be of Saxon, Norman, or Runic origin. The interlaced scrolls of the Anglo-Saxons, so common in their MSS., possess in general an angularity of turn which distinguish them from the Norman scrolls; which latter possess an additional distinctive character in their more florid terminations. But the scrolls upon the specimen under consideration are of an easier turn, and more intricate interlacing than either Saxon or Norman works, and perfectly agree in these particulars with ornaments common upon the Runic monuments of Scandinavia, executed during the tenth, eleventh, and twelfth centuries. The ends of the Runic scrolls frequently terminate in the heads of serpents, the whole coil being intended to represent those reptiles, or chimeras having serpentine bodies. We also get a sort of negative proof that this specimen is of Runic workmanship, from the absence of the eyelet hole and zigzag patterns which are so common on Saxon and Norman sculptures, but do not occur (so far as I remember) on any of the Northern monuments. To test whether my notion of the Runic parentage of this pin be correct, I beg you to refer to Wormius' *Monumentorum Danicorum*, Copenhagen, 1643, where I am sure you will find many examples of scroll ornamentation differing materially from the Saxon and Norman, but agreeing perfectly with that upon your interesting specimen.

"Taking these circumstances into consideration, I think we may, without much hazard, pronounce this bone pin to be a personal ornament of Runic workmanship, and of the tenth or eleventh century."

Other examples of early engraved bones have been brought before the Association, which will probably appear in a future part of the Proceedings.

Mr. Smith read the following communication, addressed to him by the Hon. R. C. Neville :—" I wish to communicate to you a curious discovery I have recently made at Hayden, an estate of my father's, eight miles from this place (Audley End, Essex), where there is a very high hill, the view from the summit of which is proverbial in this vicinity. It appears there has long been a tradition that a cave existed immediately below the summit of the eminence, without, however, assigning any excavators of the hollow. Having heard that a volunteer had offered to dig upon it, and point out the place, I set two of my excavators to work on the reputed site. The top soil proved deep and very black, at the depth of four feet, in which they struck on three walls built with bricks of solid clunch chalk, so as to present a longitudinal *cul de sac*.

" On clearing this of loose soil (apparently some kind of ash), the chamber appeared about ten feet deep from the top, nine long by five broad; the centre being occupied by a species of altar in solid clunch, attached to the end wall at the narrow or cross wall. All round three sides of this there was a passage with just room to squeeze round between it and the wall on the three sides; in the centre of this, on the floor, there was a gutter three inches in diameter. The remains taken from this excavation were :—A very good bronze bracelet, in good preservation; two or three iron instruments; one coin of Constantius II, in brass; and a great many bullocks' bones. I have discovered nothing further, by trenching in all directions, but a small coin illegible, and a bronze cattle bell.

" As yet no person able to judge has seen this. I shall be glad, however, to shew it, if you or any other competent associate should be coming this way soon, as I think it ought to be inspected. I have omitted to mention fragments of many sorts of pottery among the remains; and also parts of three colanders."

Mr. F. J. Baigent furnished the Council with an account of a discovery of mural paintings made by him in Winchester Cathedral. Mr. Baigent writes :—" I beg to inform you that last week, whilst looking at the credence tables in a chapel in Winchester Cathedral, called Silksteade's Chapel, I thought I perceived tracings of paintings beneath the whitewash on the eastern wall; and to ascertain if such was the case, I applied the solution recommended by Mr. Waller for removing whitewash, and after a little time it appeared that what I first saw was the drapery of a figure, and proceeding carefully I uncovered the whole, which evidently is some saint holding a book in his left hand, the right being uplifted. The face and the lower part is unfortunately destroyed; the plaster is chipped out of the face and hand entirely. The drapery is well executed, and shows some artistic skill in the gracefulness of the folds. The other two

figures I did not lay open till two days after ; they are not in so perfect a condition, some of the folds of the drapery being indistinct ; they are in a supplicating posture. The third figure appears as a boy, and there are some slight indications of another figure, but I am not certain. The whole of the group is surmounted by an elegant canopy, from which I have not yet removed the wash. The underground appears of light blue, as you will perceive from the drawing which I enclose ; it is drawn from a careful sketch, reduced to half the size of the original. I have no idea what the subject is. There appear to have been formerly eight canopies, enclosing figures of which little more than the canopies remain. The paintings are executed in distemper ; the plaster is in a very delicate state, and requires great care."

The subject of the painting, Mr. Baigent has been so fortunate as to discover, is that of Christ upon the water, calling Peter to him. The figure of Peter is somewhat inclined forward, and the attitude is expressive of doubt and hesitation ; the right hand is raised, while the left grasps the prow of the boat ; the figure of the Saviour is erect and majestic.

Mr. Baigent has since furnished further details of the painting. He succeeded in more fully developing the figures, and has brought to light the flag of the boat and some beautiful canopy work, similar to some discovered in St. Stephen's Chapel, Westminster, *temp. Edw. III.*

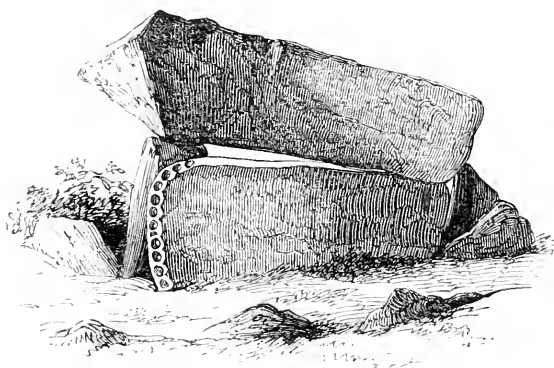
Mr. S. R. Solly exhibited a plan, made by Mr. Grove Lowe, of the portion of foundations of the Roman building in the high-road running through Old Verulam, and stated that Mr. Lowe had discovered other foundations in the field opposite, and with the assistance of the St. Albans' Architectural Society, and by permission of the earl of Verulam, was then engaged in making excavations. Mr. Solly also exhibited a quantity of small brass coins found at Verulam, in the possession of the Rev. Dr. Nicholson. They are chiefly of the Constantine family, and of Valens, and Gratian.

#### DECEMBER 22.

Mr. Joseph Clarke presented a drawing of a stone celt found in 1844, at Greys Thurrock, in Essex ; it is stated to have been dug out twenty feet below the surface, in peat earth, during excavations for building. In shape it resembles the third to the right in the lower row of the group engraved in p. 128 of the present volume ; but Mr. Clarke remarks that its singularity consists in the material, which is of a light slate colour, composed of grey felspar and hornblend, but in particles so fine as not to be distinguished without the aid of the microscope. It was evidently finished by pecking with a *point* of harder material, apparently in the way

in which millers of the present day dress their mill-stones; at the sides it is left unfinished, probably for securing a firmer hold. It is in the possession of Mr. John Brown, of Stanway, Colchester, who had it from the finder.

Mr. F. C. Lukis contributed the following interesting and *apropos* communication:—“I send a sketch of the Cromlech on L’Ancresse Common, Guernsey, on which we have discovered a string of indentations,



Cromlech on L’Ancresse Common, Guernsey.

probably made with a view to trim the side prop to the required size of the capstone. These are the first appearances of art in any of the primæval monuments, and nowhere have we found anything of the kind excepting on a menhir in the parish of the Forest, which probably has been used for a menhir meerstone, and now noted as “*l’éperon du roi*,” a stepping-stone for the members of our ancient chevauché to mount their horses. This cavalcade is regaled at the place with milk or bread and wine. This nearly obsolete procession, originating with the abbot of St. Michel, I have only seen twice in forty years.

“The use of these indents we can only guess at; but as they follow the fracture of the stone (granite), the early method of breaking stones would be explained.

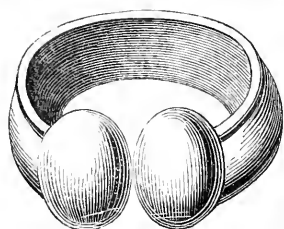
“I must now state that a friend has lent me the *Dublin University Magazine for the present month*, in which is contained an article on The Boyne, and a description of New Grange tumulus, and views of the interior. It is interesting, though written *sans connaissance de cause*. Some things would at first appear as assimilating it to that of Gavr’ Innis, but the whole feature is decidedly of a later date. Its cruciform compartments resemble those of the caves of Wellow, Somersetshire, and to that found in 1823 in Jersey, mentioned by my son in his article.

“The regularity of the ornaments, with the early *Saxon designs* of some

of the sculpture, makes a great difference from those of Brittany; many other peculiarities would also point to *different periods*. The 'rude primitive sarcophagi' appear precisely like our grinding troughs or querns. The holes sunk into the stones for the supposed intent of breaking the blocks, is something very like the conjecture we make of similar appearances on one of our cromlechs.

"I accompany this note with a drawing of some articles discovered beneath a capstone, covering the remaining portion of a cromlech, once, according to the tradition in the neighbourhood, of great magnitude and importance. It still bears the name of '*La Roche qui sonne*.' Significant as this appellation is, the facts related concerning the cromlech would represent it as the largest structure of the kind in this island. Composed of nine capstones supported by lofty props, and covering a considerable area, it had stood the test of time and ages; when the cupidity of the owner of the ground, who was, about eighty years or a century ago, engaged in building a dwelling-house, the favourable position of these huge granite rocks induced him to commence the work of destruction. It is said that the sound emitted during the operation from these well-poized covering stones, when struck by the remorseless Vandal hammer, was heard over the surrounding country; others say that it had obtained that name from the vibrating noise which issued from one of the capstones when struck violently with a stone. Be this as it may, the name is preserved, and its signification announces a peculiarity which there can be little doubt once existed there. Attracted by the name and the current reports in the neighbourhood, we examined the hill on which it once stood. Several attempts to find out the exact spot proved useless. Despairing of discovering any vestiges of '*La Roche qui sonne*,' we removed the turf from a piece of waste land, and finding abundance of fragments and splinters of granite beneath it, hope revived, and we were led to trace these *spalls* (as they are termed) to the side of a hedge overgrown with brambles and thorns, which skirted a brake of sloe trees. Here we discerned a stone, forming a part of the hedge, which, on clearing from grass and weeds, exhibited a fine capstone thirteen feet long. One end of it was still supported upon a strong prop; the other lay on the ground, near which, on the other side of the hedge, stood a long prop at present unconnected with the capstone. Thus advanced in the discovery of at least a part of the original cromlech, we commenced to excavate beneath it. At a depth of a foot or two we began to observe the certain indications of these ancient sepulchres, by the appearance of dark earth and shells. Here pottery also appeared, and the first day's working terminated in the discovery of one small jar, and two armlets or bracelets, a drawing of which I now send you.

No. 1 is of bronze (*of whitish colour*), and consists of a ring clasp,



Bronze Armlet, from "*La Roche qui sonne*," Guernsey, one-third original size

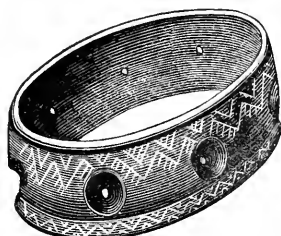
terminated by two round knobs, apparently once with polished surfaces. The circle and knobs are drawn to the exact size, and would fit the wrist of a female or youthful person, and it was capable of being expanded for the purpose of admitting the smallest part of the arm or wrist. In shape it is somewhat like a manacle, except that it has a margined

edge at the top and bottom. It was found much corroded.

No. 2. The next object of interest was one which, in the absence of some other portion, was of a fragile nature ;

it is of jet, and by its shape and form would also denote an armlet. On the exterior surface, which was highly polished, were several sunk circles, perforated by a small round hole capable of receiving a wire to which a stud, or rivet, might be attached.

The appearance of the interior would incline one to think it had a metallic plate which inclosed the arm and received the jet ornament on its surface, and was riveted through



Jet Armlet, from "*La Roche qui sonne*," Guernsey.  
One-third original size.

the sunken perforations. At the upper edge there was a zigzag border, almost obliterated, and at the base another of smaller dimensions, both denoting the use or wearing it had undergone. These articles are drawn of the full size, and are the more curious as being the only things of the sort discovered in or near our cromlechs. In pursuing our researches we arrived at the usual varieties of pottery, bearing evidence of greater age, and in character like some found in other similar places; these were accompanied by many stone instruments, mullers, and mills, of granite. The difficulty arising from the singular discovery of these ornaments beneath the capstone of this cromlech would be increased, if they had been found beneath the contents, and we must ascribe their position therein as the work of a subsequent period, either for security or otherwise. No human remains were found in any part of the cromlech. This last portion of *La Roche qui sonne* will probably remain unmolested for some generations, for the inhabitants of this neighbourhood hold its site sacred since the destruction by fire of the aforesaid mansion, which was built of the materials of the principal part of the cromlech, and which they consider as a judgment of heaven."

The hon. R. C. Neville communicated as follows :—"On Thursday last, the 17th, I was engaged in superintending my own labourers, who are at

present excavating near the Borough-ditch, Chesterford, at the north end of the Borough-field, the property of the Rev. Mr. Fisher, of Linton, Cambridgeshire, when some labourers employed in digging ballast for the railway a little more to the north of mine, came unexpectedly on a skeleton, by which had been placed a small black cinerary urn of unusually fine workmanship, containing one second brass coin of Nerva Trajan, in good condition, with four other large brass coins by its side, one of which is a very fine Sabina Augusta Hadriani. Beside these was a good bronze ladle, pierced as if for sprinkling liquid frankincense. This contained thirty large brass coins, and around and above was a vast heap of the same metal. In all I got one hundred and ninety-two, all in fine state and nearly new, judging from their weight: some, however, a good deal corroded by the wet which percolated such a mass of metal, and must have formed a sort of atmosphere of its own. As far as I have as yet had time to examine this large deposit, the coins appear to be all of the earlier emperors, no two exactly alike, but differing either in their legends or reverses, which last appear very numerous as well as fine. The body was found at the depth of only eighteen inches. I find I have omitted to mention a largish variegated pierced bead which accompanied the remains. The burial would seem to have been about fifty yards from the north-eastern exterior of the walls. Names of those emperors and empresses I have already ascertained:—Vespasian, Nerva, Trajan, Hadrian, Antoninus Pius, Aurelius, Sabina, and the Faustinas; and as I have only finally inspected twenty, I am in great hopes the remainder will prove valuable, though at a cursory glance I am inclined to suspect the majority will prove varieties of Hadrian, Trajan, and Pius." Mr. Neville has since kindly supplied a list of the coins, an abstract of which will be prepared for a future number of the *Journal*.

Mr. Rolfe announced that M. Lejoindre had just informed him of the discovery at Salmstone, near Margate, in widening the road, of graves, with skeletons, etc., and that M. Lejoindre would shortly report particulars.

Mr. Roach Smith informed the council that on the preceding Monday he had visited, under the guidance of Mr. Grove Lowe and Dr. Nicholson, the excavations in progress at Verulam. Two semicircular walls were being laid open; the outer six feet, the inner three, in width. Everything hitherto discovered seemed to justify the opinion of those gentlemen that they are the foundations of a theatre. The distance across the area of the building is thirty paces. This is filled with a black mould, which is, at least in the centre, of a considerable depth. Mr. Smith said that although the excavations could hardly be said to have advanced beyond a good beginning, with reference to the extent of the subterranean remains which cover the site of ancient Verulam, yet what had as yet been discovered appeared

to promise extraordinary success, should circumstances combine to favour the full and complete examination which the importance of the remains brought to light would warrant, even at the expense of a considerable pecuniary outlay. As the object was one of national interest, he trusted funds would be provided to aid its active prosecution.

The Council immediately voted a donation of £5 in furtherance of the excavations.

Mr. Crofton Croker exhibited, on the part of Lord Albert Conyng-ham, a small bronze figure, picked up near the Saxon tumuli, on the Breach Downs, Kent. The annexed cut gives a full size view of the front and back; the eyes have been formed of red stone, or paste.

Mr. Puttock communicated the following additional notes relating to Ewell, and the discoveries made there.— See page 326.

“Since I last wrote, it has been suggested to the Society of Antiquaries, that the *Noviomagus* of Ptolemy and the Itineraries was probably at Ewell. I cannot be brought to think this, because my opinion is that Novio-magus was (as I have strongly contended in a paper read at the Congress at Canterbury in 1844), at Carshalton and Wallington, and in their vicinity. The names of these two places are a sufficient proof of antiquity: Carshalton in Domesday is called Aultone, *i. e.* old Town; and Wallington means a Town of Walls. The Saxons never gave these names to places unless they were of note prior to their coming into this country. *The History of Surrey*, by Manning and Bray, under the head of Wallington,<sup>1</sup> says:— “The foundations of buildings discovered here and in the neighbourhood of Carshalton and Bedington; together with the great quantity of human bones dug up at the former place, greatly countenance this opinion,” (*i. e.* of Wallington being formerly a place of much greater importance than its present appearance would induce us to imagine.) “Nay, the urns that have been found hereabouts, and the spear-heads that have been dug up at Bedington, put it beyond a doubt that it was formerly possessed by the Romans themselves.



“The work from which the foregoing is quoted goes on to give Camden’s opinion of Noviomagus being in this neighbourhood, and adds: “Dr. Gale also is of the same opinion, and makes no scruple to affirm that the ancient and established tradition that it was formerly a place of eminence, is sufficiently countenanced by the several monuments of antiquity at different times discovered here; such as, foundations of houses, tracts of streets, hewn stones, tiles, and, above all, the number of wells here met

<sup>1</sup> Vol. i, p. 267.



with, and some of an extraordinary depth." I will not attempt to account for, or reconcile the variance between the itineraries of Antoninus and Richard of Cirencester, in the distance of this station from London. The former has 10 miles, the latter 15. They cannot both be right; they may both be wrong. Twelve Roman miles would be nearly correct. Neither will I enter into the question as to the next station, viz., Vagniacis, which I have fully spoken of in my Canterbury paper. The site of Noviomagus here contended for, is about four miles from Ewell, somewhat north of the east: and I must observe, that if Ewell is taken to be the site of Noviomagus, the confusion existing in interpreting the itineraries will be worse confounded.

"Having thus attempted to shew that Noviomagus was not at Ewell, it is incumbent on me to state the reasons which have induced me to place there the *Canca* of the anonymous Geographer of Ravenna. That confused but copious list was, Fosbrooke says, *composed* from a Greek map. The early part of this list (as far as it relates to Britain) appears to consist of names of places from the west to the east of the island, on the south of the Thames (with some exceptions); many of which names have been never appropriated by our antiquaries to any place. Horsley confesses his inability to apply them. I have, in the above-mentioned paper to the *Gentleman's Magazine*, ventured to suppose that some of them were applicable to places on the Roman road from, at, or about Arundel, to, or towards London: a road formed, as I confidently believe, in a very late period of the Roman occupation of this country. In the above-mentioned list there occur three names in succession, viz.: *Canca*, *Dolociudo*, and *Clavimo*, which I have interpreted in my said paper to the magazine to apply to Ewell, Dorking, and Clemsfold: places decidedly on the said Roman road; at each of which, Roman coins and remains have been found; and each very eligible in point of distance from the other for stations. I have moreover thought that the name *Canca* (which may not be accurately written in the geographer's list) is retained in *Cheam* in the immediate neighbourhood of Ewell. Here it is thought right to observe, that all the names of places (at least in Surrey) in Domesday book, beginning with *c*, are now written and pronounced as *ch* for their initial; and vice versa, those written in that record with *ch* at their beginning, are now written with, or have the force of *k*. Places that were unquestionably Roman stations often have now a new name, whilst the original name, in a more or less corrupted form, appears transferred to some place in its neighbourhood: which I thus account for.—When the Saxons divided the land of this country amongst themselves, such portion of it as had, prior to that period, been included in the name of the contiguous station, became two, three, or even more, distinct manors or estates, each requiring a separate name. These, the Saxons arbitrarily gave: and we often find the name of an old station

retained in some place in its immediate neighbourhood, whilst the nucleus of the station has obtained some Saxon or other name."

Mr. Smith remarked that the precise site of *Noviomagus* would possibly be still considered an open question. The stations of the Itineraries which were placed next to places of importance, such as *Londinium*, are now very difficult to be identified; they were probably merely places at which refreshments for the troops, relays of horses, and such like accommodations were provided. *Noviomagus*, in the itinerary of Antoninus, is placed on the road from London to Rochester, Canterbury, and Richborough, by which route the distance from London to Rochester is thirty-seven miles. In the iter from London to Dover, the distance from London to Rochester is marked twenty-seven miles, and no place is given as intervening. This would seem to show that in the former route a deviation from the direct line had been made, to comprise *Noviomagus* and *Vagniacæ*. Richard of Cirencester, in calling *Noviomagus* the metropolis of the Bibroci, supports the notion that wherever it may have been, it was westward of the nearer road to the great Kent stations.

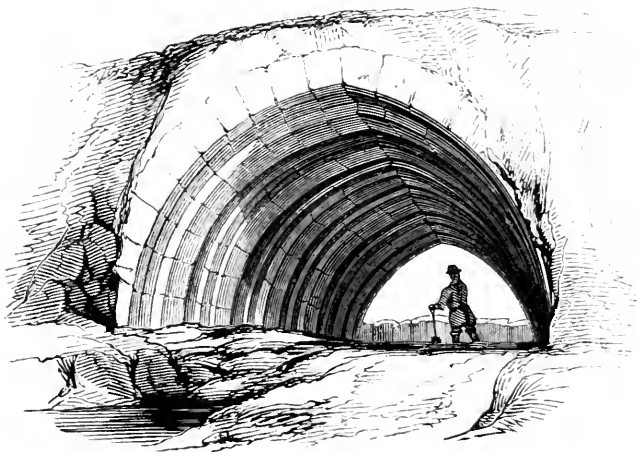
Mr. Smith drew attention to p. 173 of the present volume, where reference is made to the fragment of Roman sculpture which, in the time of Horsley, stood in the mill at Chesterford, Essex. He remarked that from the inaccurate engraving published, it was impossible to do more than conjecture what the subject of the sculpture may have been. It appears however that the fragment in question is still extant, being preserved in the British museum; the synopsis thus describes it:—"A large stone vessel in form of half an octagon, on each of four sides are sculptured a bust in high relief, viz : Venus holding a mirror; Jupiter; Mercury with a caduceus; and Mars with a spear. It was first noticed by Horsley, 'lying neglected in the mill at Chesterford, Essex.' It was afterwards procured by Dr. Foote Gower from a blacksmith, who had used it as a cistern for cooling his irons. In 1780, Thomas Brand Hollis, esq. received it from the Doctor's widow, and presented it to the British Museum, 1803." It is not however the *half* of any regular-sided octagon, but was made, probably, to fit some particular place.

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The following communication has been made by Mr. G. R. Corner, relating to an interesting discovery in the Borough; it is an answer to inquiries by Mr. Roach Smith, occasioned by the report of the uncovering of part of an ancient bridge:—"Immediately on receiving your note I went to Kent-street and saw the bridge which you informed me had been discovered there in making a new sewer. It is situate at the east end of Kent-street, at its junction with the Dover-road, nearly opposite to the Bull Inn, and consists of a single early pointed arch of stone, with six ribs,

very similar to the oldest part of old London bridge, and I judge it to be a building of the same date. The bridge is about twenty feet wide, and carried the Old Kent-road over one of the many streams which intersected that low ground, and which there formed part of the boundary between the parish of St. George, Southwark, and Newington. The span of the arch is about nine feet, and the height about six feet. The stream has been more recently arched over in brickwork up to each side of the bridge, which is thus made to form part of the sewer.

"I send you a tracing from Roque's map of London, 1750, shewing the site of the bridge in Kent-street. I have no doubt it was a manorial bridge, built by the monks of Bermondsey abbey, who were lords of that manor of Southwark now called "The Great Liberty Manor." No doubt that old bridge, if it had memory, and thought, and speech, could tell its tale of weal and woe, of triumphant entries into the capital, of splendid processions through that now desolate and miserable street—of passing armies, of rebellious insurrections, of pious and weary, and sometimes of merry, pilgrimages to St. Thomas of Canterbury; for it formed part of the Great Kent-road, and the general thoroughfare from London to the continent."



The drawing from which the cut has been engraved was kindly made for the Association by Mr. Arthur Newman, of Tooley-street, Southwark.

## Notices of New Publications.

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VESTIGES OF THE ANTIQUITIES OF DERBYSHIRE, AND THE SEPULCHRAL USAGES OF ITS INHABITANTS, FROM THE MOST REMOTE AGES TO THE REFORMATION. By Thomas Bateman, Member of the British Archaeological Association; assisted by Stephen Glover. London: J. R. Smith. 8vo. 1848.

THE name of the author of this volume must be so familiar with all who are acquainted with the history of our Association, and his well-directed and successful researches form so important a portion of its proceedings, that his qualifications for the task he has undertaken will be undisputed, and its satisfactory accomplishment will be anticipated. Imbued by his father, the late William Bateman, esq., F.S.A., with an early taste for literature and the study of antiquities, and when a mere child made his companion in exploration of the barrow remains in the field which had previously been partially explored by Pegge and Rooke, he has gone on from youth to manhood in investigating the primeval remains of his county with such unswerving zeal, that at a period of life which by persons in affluent circumstances is usually devoted to fashionable gaieties and follies, we find him in possession of a well-arranged museum of county antiquities collected by himself, and giving to the world, the result, not only of his own labours, but that also of his predecessors, which was unpublished and consequently almost unknown.

The distinguishing features of Mr. Bateman's work consist chiefly in the accumulation of a vast number of well-arranged and authenticated facts more or less important, and a freedom from that prolix theorising to which antiquaries of past generations were too prone, often perplexing the reader with verbose disquisitions and misapplied learning, instead of furnishing clear and minute evidence whereby he might form his own opinion or test the soundness of theirs. A great advantage is afforded the student by the clear and consecutive manner in which the full particulars of the examinations of the Derbyshire barrows is given by Mr. Bateman. From the great number excavated, the materials for comparison are abundant, and they have enabled the author to compile the following table, which shews the comparative antiquity of the various interments:—

## INHUMATION.

Simple interment laid in a contracted position in a natural cleft of the rock, and unaccompanied by anything save animal bones.

Interments placed in natural cists, as above; or where the nature of the ground does not admit of such, artificial cists are used, which are sometimes constructed by walling out a cell for the body, but more generally by stones being placed edgewise for the same purpose; frequently accompanied by one or two instruments of flint of a very rude description; rarely by a sand-stone ball for slinging.

Interments in an artificial cist, accompanied by vases of the earliest form, and flints. At this period, a deposit of calcined human bones is not unfrequently found to have been placed near the head of the skeleton, which would indicate the sacrifice of some person (probably the wife), at the time of sepulture.

Interments in neatly-formed cists, accompanied by a profusion of elegantly-shaped instruments of flint and bone; celts, and pieces of iron ore; red earth; and having a vase or drinking-cup, which has contained liquid, placed near the head; with females of this period, ornaments of bituminous shale are sometimes found.

Interments, with daggers or celts of brass, of primitive shape; ornaments of shale and amber, stone axes, and flints; but never pottery or calcined bones in the same cist.

Interments at full length, without cists, accompanied by swords, daggers, spears, lances, knives, buckles, umbones of shields (iron), which generally bear the impression of woollen cloth.

With females are found ornaments of gold set with garnets, variegated glass beads, pendants, and needles of silver; boxes of bronze, or wood with bronze hinges, knives with iron, glass cups, ivory combs, and many other articles.

## CREMATION.

Simple deposits of burnt bones, placed either upon a flat stone, or within a small cist, upon or below the floor of the barrow.

Deposits of calcined bones, contained in an inverted urn of large dimensions, frequently accompanied by flint spears, and bone pins, also calcined; and by ends of stags' antlers, generally, but not always, unburnt.

Large urns containing calcined bones secured with skins, or cloth, which have been fastened by brass pins. In rare instances, a small vase has been found within the larger urn; and still more seldom, a lance-head of brass, without socket, has been discovered amongst the bones.

Globular urns, containing burnt bones.

These urns are apparently rude imitations of the Roman sepulchral vessels, of the most common type, and like them, contain a great deal of sand incorporated with clay, of which they are made.

As we have been favoured with the details of several of the author's barrow researches, it will be unnecessary to do more on the present occasion than to refer to them as examples of the careful manner in which they have been conducted, recommending the volume for general reference, to all who are interested in the history of the early inhabitants of our country, as worthy a place on the same shelf with those of Douglas and sir R. C. Hoare. We cannot however avoid making reference to one or two subjects of especial interest and curiosity.

In the present number of the *Journal*, Mr. W. Harry Rogers's paper on the history of enamelling will be read with the attention it merits. Reference is made therein to some enamelled ornaments in the Warwick museum, the circumstances connected with the discovery of which are unfortunately unrecorded, and the precise locality from which they were procured, we believe, is unknown. Their value is now increased by the opportunity afforded of comparing them with similar examples in Mr. Bateman's collection, which we are enabled without hesitation to appropriate to their peculiar epoch, the sixth or seventh century.

"On the 15th of March, 1788, a farmer who occupied the land in Middleton Moor, known as the Garrat Piece, having occasion to burn some lime upon that ground, dug for the purpose, into a tumulus, or lowe, there situate.

He began his work on the outer edge of the barrow, clearing it away as he proceeded to the level of the natural surface. On reaching the centre,



he found, lying immediately under the usual depression of the summit of the barrow, and placed upon the level of the ground, a skeleton whose extremities were towards the east and west; near the point of the shoulder was a very extraordinary ornament of copper neatly enamelled with various colours, red being the most predominant; it is circular, and has a hook in the form of a serpent's head, probably for suspension. In addition to this, part of another ornament of similar workmanship; part of the iron umbo of a shield, and a shallow basin of thin brass, much broken and crushed, were found about the same place. (For a similar basin, see *Archæologia*, vol. xviii, p. 30.) The design visible upon the circular and enamelled ornament is precisely similar to an illuminated capital Q in the Saxon manuscript, entitled, '*Textus Sancti Cuthberti*,' a production of the seventh century, formerly preserved in the cathedral of Durham, but now in the Cottonian library. (Nero, D. 4.) There is a good engraving of it in Astle's '*Origin of Writing*,' plate 14, *a*." It may be remarked that the umbo and brass basin are objects found exclusively in Saxon interments.

The almost continual recurrence of rats' bones in the Derbyshire barrows, as well as in those of other localities, has never until now been satisfactorily accounted for

"On the 12th of May, 1845, was opened a very large cairn, or stony barrow, called Brier Lowe, near Buxton; it was about six feet in central elevation, and about twenty yards in diameter. On approaching the centre, upon the level of the natural surface, it was found to be covered with rats' bones; amongst which were some small pieces of an urn, and some burnt human bones, which had doubtless been disturbed upon the occasion of the interment of a body, which was discovered in the middle of the barrow. This skeleton was laid upon some flat limestones, placed on the natural ground, with its head towards the south, and its knees contracted; it was very large and strong, and was accompanied by a bronze dagger, in excellent preservation, with three rivets remaining, which had attached the handle: this fine instrument lay close to the middle of the left upper arm, and is the first of the kind ever found in Derbyshire. The skeleton was surrounded with a multitude of rats' bones, the remains of animals which had in former times feasted upon the carcass of the defunct warrior,—which fact was satisfactorily proved by the gnawed appearance of the various bones, and from the circumstance of several of the smaller ones having been dragged under the large flat stones upon which the body lay, and which could not by any other means have got into that situation. This barrow is extremely interesting, as having produced conclusive evidence regarding the *questio revata* of the cause of the perpetual occurrence of rats' bones in barrows in various places, which are the remains of generations of those unpleasant qua-

drupeds which have burrowed into the tumuli, in all probability to devour the bodies therein interred."

The account of the galleries in the cairn on Five Wells Hill, near Taddington, will be read with peculiar interest, in connexion with the description of the somewhat analogous but more extensive structure at Gavr' Imis; and the section devoted to a description of the Derbyshire circles, rocking-stones, earthworks, and fortifications, attributable to the ancient Celtic inhabitants, is a valuable compendium of information.

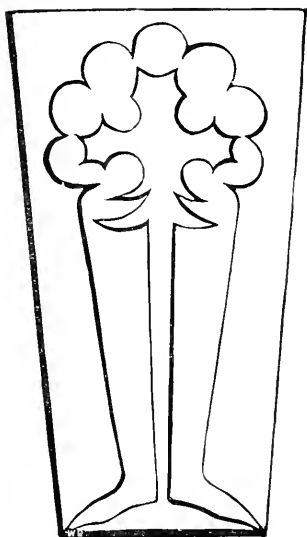
The Roman vestiges, if not so abundant as in some counties, are by no means utterly effaced by time and vandalism. The inscribed pigs of lead shew that the mines of Derbyshire were worked by the Romans as far back even as the reign of Claudius; and the occurrence of the letters, LVT. and LVTVD. in the inscriptions, enable us safely to locate the *Lutudarum* of the geographer of Ravenna.

The mediæval monuments afford many singular illustrations of the progress of the art of sculpture, as well as of devices and emblems; the symbols of trades on the Bakewell sepulchral slabs are very numerous and curious. The subjoined example from Radbourne church, Mr. Bateman states, differs from any other in the county. He adds: "It is probably not so ancient as those discovered in Bakewell church, but resembles some of them in an important particular, namely, that the design is formed by an assemblage of circles placed in certain positions, which of course vary in accordance with the pattern of the cross intended to be produced."

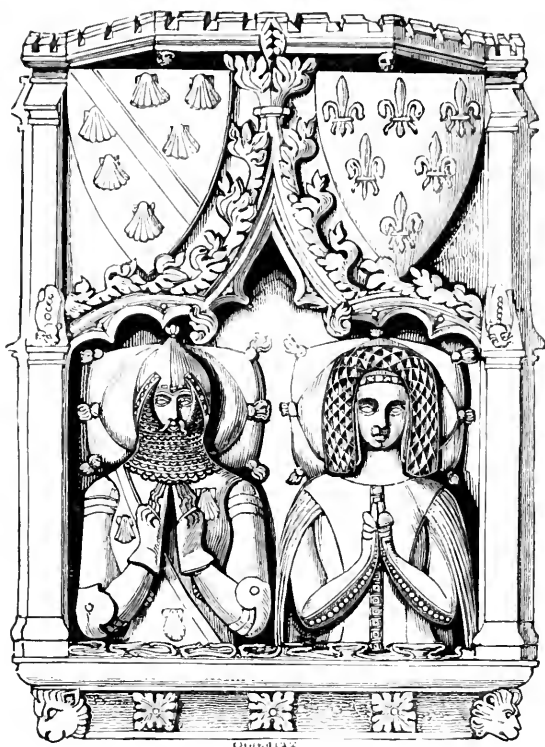
The Foljambe monument, in alabaster, originally placed against an arch on the south side of the nave of Bakewell church, affords an example rare, both as being mural in its character, and as exhibiting mediæval busts.

The half-length figures represent sir Godfrey Foljambe, who died in 1378, and his lady Avena, who died in 1383.

In the vestry, within the south transept, is the effigy, in alabaster, of sir Thomas Wendesley, 1403. The knight is arrayed in plate armour, mail gorget, and pointed helmet, with a rich bandeau inscribed THE NAZAREN; his pillow is supported by seated angels.







Foliar monument Bakewell church.

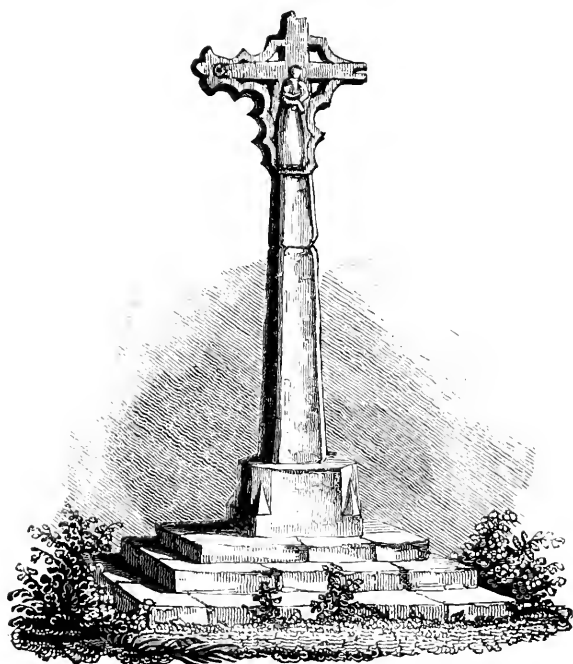
There are yet remaining several early crosses decorated with figures, foliage, and interlaced work. The annexed (No. 1), selected as an example, is in Eyam church-yard. Its present height is about eight feet; the upper part of the shaft has been broken and removed.

One of later date, and of elegant form, stands by the way-side of the humble village of Wheston, near Tideswell. (No. 2.) It has unfortunately been mutilated; not at any remote period, such as those to which are conventionally ascribed almost all acts of vandalism and desecration, but during the present century. "It stands on a base, placed at the summit of three steps; the shaft is square, with the corners bevilled off, and the head is tastefully ornamented with tracery, in the centre of which is a small figure of the Virgin holding the infant Jesus in her arms."



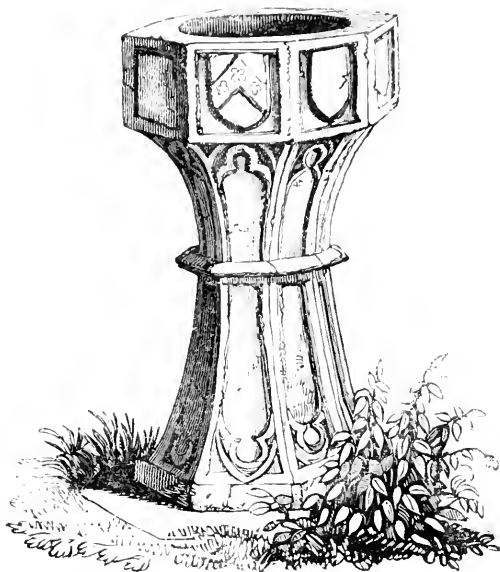


No. 1. Cross in Eyam church-yard.



No. 2. Wheston cross.

We close our notice with a representation of an octagonal font of the fifteenth century, in Hathersage church; the burial-place attached to which



has a local celebrity, in being the reputed resting-place of one of the heroes of English legends,—Little John.

C. R. S.

A LIFE OF WILLIAM SHAKESPEARE. By J. O. Halliwell, Esq. London : J. R. Smith, Old Compton Street.

THIS publication has a particular claim upon *our* attention, as the work of one of our active associates, and as having arisen out of the meeting at Stratford during our congress last year at Warwick. Within the last few years much public attention has been directed by literary men to the career of our great dramatist, and much stress has been laid on the few facts connected therewith, which slight records, and traditions even more vague, have enabled us to form of “the man Shakespeare” unassociated with his works. Where all has been so shadowy, the conjectural has abounded, and we have had a Shakespeare according to the ideal of each writer, who has dwelt on some particular point, and slighted others, according to his

desire to show the Poet as the man he wished him to be. Some have almost deified Shakespeare, and have founded their worship certainly on the erroneous one, of forming to themselves the character of the Man, from his works; a proceeding that has been shown to be essentially wrong in most instances, and one that our greatest and most popular authors cannot be tested by. Mr. Halliwell has certainly gone more reasonably to work, and has shown that our great dramatist was by no means neglectful of the "main chance," prudent in his career, saving in his affairs, now lending money at interest, anon purchasing tythes, buying land or houses, and in the end becoming the great man of his natal town, lodging in its best house, and, surrounded by wealth and comfort, looked up to by his fellow-townsmen. Mr. Halliwell sees in all this, a reason why the poet cared so little for his own works, except as a means to the great end he appears always to have had in view, of settling in his native place a wealthy man, and founding a wealthy family; this may also account for the paucity of biographical material which presents itself. Indeed the new information we obtain of the poet in a great degree consists of law notices for the recovery of debts, buying of lands, or gradual accumulation of property. This may not be very poetic in "the Swan of Avon," and some etherialists may dislike such facts, but to our minds they present no unpleasant features. Mr. Halliwell shews that the circumstances of the poet's father had gradually sunk from comparative affluence to something like penury; and that from being a burgess well-to-do, and a member of the ruling council of his town, he ultimately became unable to pay his just dues, and was even sent to prison. This last event happened about the time when his immortal son's first visit to the metropolis is recorded. Is there any disgrace in the friendless and unknown countryman working his way steadily upward by his own clear thinking and hard-working; visiting his natal town ever and anon, and devoting all his leisure time, money, and thought, to rescue and raise to a permanent position in their own town the family that had sunk by the fault of fortune? Should he have mourned his woes in sweetest numbers, on the banks of the Avon, and railed in good set phrase as others have done, at the world, and the uncertain goddess that rules it, or set his shoulder to the wheel manfully, and, believing that those who place themselves above fortune may chain her wheel, achieve that independence he desired them to share with him? He left Stratford poor,—he returned in after years rich and honoured, as a true man who had used his energies and his matchless abilities as a means to a great end, with no subterfuge or guile; perseveringly, but honourably.

The earlier records of the Shakespeare family in this volume are particularly interesting. The Marks and Seals of his mother and father, cannot fail to excite attention. Mr. Halliwell has for ever settled the question of his father's inability to write, and destroyed any theory that

might be founded on the dissimilarity of the marks assigned to him at different periods of his life,—by clearly proving how and when this curious change occurred. The autograph of Shakespeare's brother is also given; a good clear hand it is, which must interest the curious in these matters, who will indeed find plenty to interest them in this volume, which abounds with fac-similes of writings and autographs, all connected with the poet's history and family, which have been executed with the most rigid fidelity by Mr. Fairholt, from the original documents, and to the truthfulness of which, Mr. Halliwell attests. There are seventy-six engravings of all kinds in this volume, many, of objects which have long since disappeared, but which must have been the haunts of the immortal bard, or have frequently met his eye; as well as many others that connect themselves with his works. Nothing fanciful has been introduced, nor has Mr. Fairholt clothed the real in the artistically fascinating, by which the rigidity of accuracy could in the smallest degree suffer. From his birth-place to his tomb, all is carefully delineated that could be obtained, with full simplicity.

When we say that Mr. Halliwell prints ninety-six documents, (of which large number, fifty-seven are now for the first time given) we conceive that enough has been done by the author to ensure his volume a place in all libraries as a reference book, totally inconsiderate of any opinions he may express, or conclusions he may arrive at from them.

F. W.

ORIGINAL PAPERS, published under the direction of the Committee of the Norfolk and Norwich Archæological Society. Part I. Vol. ii. 8vo. Norwich. 1848.

THE healthy vitality of a scientific society is best guaranteed by the character of its publications; judged by this test, the success of the Norfolk Society, called into being in 1845, seems unquestionable; and when we reflect on the abundance of materials which the county affords, and witness the liberal patronage conferred upon the institution by a few enlightened and generous individuals, there can be no reason to doubt its endurance. In the opening address which prefaces the first volume,—speaking of the desirability of the Society's confining its researches exclusively to Norfolk,—it is said: "The narrow limits thus prescribed to its efforts have assuredly the advantage, that the members see more distinctly what is before them, are free from any fear of incurring the ill-will too often attendant upon young establishments, from the sus-

picion of a rivalry with those of a longer standing." Now, in matters of worldly interest, rivalry may and does exist, but where science and knowledge are sought for—surely rivalry is the last evil that need be apprehended. All kindred bodies, young or old, hail the formation of local societies, especially when the members themselves retain in their own hands the full power over their own affairs, and set to work with zeal and judgment, such as are shewn by the leading members of the Norfolk Archæological Society.

The first volume of the proceedings contains, among much curious local matter, several papers of general interest; for instance, those on the mural painting in Catfield church; on a crucifix and alabaster tablet, by Mr. Dawson Turner; on the jewelled gold coin of Mauricius found at Bacton; by Mr. S. W. Stevenson; and the remarks on the mediæval ecclesiastical vestments; by the Rev. R. Hart. Mr. Goddard Johnson's interesting extracts from the civic archives, indicate a source of valuable materials which can scarcely be drawn upon too largely by the society.

By far the most important portion of the recent publication is that containing the four letters from Oliver Cromwell, by Mr. Dawson Turner. Three of these letters, addressed to different persons, give interesting and full details of Colonel Cromwell's gallant relief of Gainsborough (1643); they exhibit the brave and provident soldier, and the conscientious man, a combination of valorous patriotism and honesty, to which must be mainly ascribed the result of the civil war. The fourth letter is without date, and is so highly characteristic, that an extract must be acceptable to all who value truth, without which, history becomes little better than fable.—"I have beene nowe two dayes att Cambridge in expectation to heere the fruite of your indeavors in Suffolke towards the publike assistance: believe itt, you will heer of a storme in a few dayes: you have no infantrie att all considerable. Hasten your horses: a few hours may undoo you neglected. I beseech you bee careful what captaines of horse you choose, what men be mounted: a few honest men are better than numbers: some tyme they must have for exercise. If you choose godly honest men to bee captaines of horse, honest men will follow them; and they will be careful to mount such: the Kinge is exceedinge strong in the west. If you bee able to foyle a force at the first cominge of itt, you will have reputation; and that is of great advantage in our affaires. God hath given itt to our handfull: lett us indeavor to keepe itt. I had rather have a plaine russet-coated captaine that knows what hee fights for, and loves what hee knowes, then that which you call a gentleman, and is nothing else. I honor a gentleman that is soe indeed."

The speech of the Recorder of Yarmouth to Charles II on his visit to that town in 1671 (contributed by Mr. Joseph Davey), affords a striking and curious instance of the adroitness with which the civic authorities

adapted their sentiments to the vicissitudes of the times. "One cannot but be struck," Mr. Davey remarks, "with the astounding change that must have come over the Yarmouth corporation on the restoration of the monarchy, after the brief, but brilliant interregnum of the Protector; and it is difficult to conceive how, with any degree of sincerity, that body which could sanction the humiliating address to Richard Cromwell, printed by Swinden, should so speedily forego their republican principles, as to adopt the sycophantic adulations of royalty with which the speech abounds."

C. R. S.

THE REAL ROMANCE OF THE TOMBS AT GREAT ADDINGTON, IN THE COUNTY OF NORTHAMPTON. By John Cole. Wellingborough. 8vo. pp. 19. 1847.

THIS pamphlet records the discovery of a Saxon burial-place at Great Addington; which, although it presents no very remarkable features, is worthy the attention of county antiquaries, and we trust Mr. Cole will be encouraged to pursue his researches.

C. R. S.

TWO RENTALS OF THE PRIORY OF THE HOLY TRINITY IN IPSWICH, SUFFOLK. Temp. Henry III and Edward I. 4to. 1847. (*Privately printed.*)

THIS curious publication we owe to one of our associates, Mr. W. P. Hunt, of Ipswich. The priory of Austin Canons, at Ipswich, dedicated to the Holy Trinity, but more commonly known by the name of Christchurch, was founded in the latter half of the twelfth century, and was possessed of the manor, and of much property in Ipswich and the neighbourhood. It was one of the convents suppressed by Cardinal Wolsey, and the revenues were for a time applied towards the foundation of his two intended colleges at Ipswich and Oxford. The property has since descended, through different families, to that of the present possessor, W. C. Fomereau, Esq. Mr. Hunt, in a recent search among this gentleman's muniments, discovered two early rentals of the tenants of the monas-

tery in Ipswich, and he has shown a true zeal for antiquarianism by publishing them at his own expense. They belong to a period when we have very few documents relating to the condition of English towns, and on that account are well worthy of our attention. They give us the names of a large portion of the inhabitants of Ipswich, distributed in the streets they inhabited, and generally distinguished by the trades or professions they followed. We thus obtain an important element for ascertaining the population of Ipswich in the thirteenth century, and an illustration at least of several other statistical facts of importance in understanding mediæval society. These rolls are also interesting, as they belong to the period at which English surnames began to be fixed, of which they illustrate the history, as well as making us acquainted with the trades which were then predominant in the town, and the parishes and streets in which they were carried on; for at this time no doubt such names as Rodolphus Sutor (Ralph the shoemaker), Adam Tinctor (Adam the dyer), Umfridor Pistor (Humphrey the baker), and the like, while they indicated persons who in our modern nomenclature would be called Humphrey Baker, Adam Dyer, etc., pointed out at that time distinctly the trade to which each belonged.

Mr. Hunt's publication is illustrated with a carefully-executed fac-simile of the two rolls, and a wood-cut of the seal of the priory, the latter of which, by his permission, we are enabled to transfer to our pages. The seal represents the Saviour enthroned between seven candles and two stars, and surrounded by the emblems of the four Evangelists. The inscription is, SIGILLUM ECCLESIE CHRISTI GIPEWICENSIS. On the counter-seal is the figure of the Lamb, surrounded by the inscription, SECRETUM CELAT AGNUS IDEMQUE SERAT.

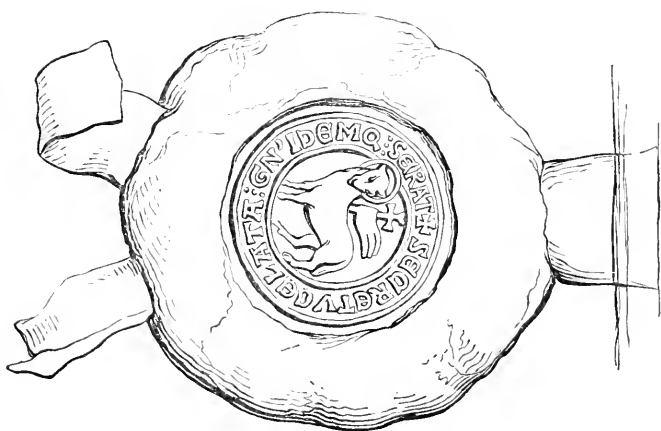
T. W.

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BOHN'S ANTIQUARIAN LIBRARY:—1. Bede's Ecclesiastical History, and the Anglo-Saxon Chronicle.—2. Mallet's Northern Antiquities, by Bishop Percy. New edition, revised and enlarged, by J. A. Blackwell.—3. William of Malmesbury's Chronicles of the Kings of England.—4. Six old English Chronicles, viz., Asser's Life of Alfred, and the Chronicles of Ethelwerd, Gildas, Nemius, Geoffrey of Monmouth, and Richard of Cirencester. 12mo.

We cannot let another Part of our Journal go forth without expressing briefly our approval of this exceedingly valuable popular series of antiquarian publications. Many works of the utmost importance to the antiquary, and especially our national chronicles, known by name to everybody, have





Seal and counterseal of the priory of the Holy Trinity, at Ipswich.

still been inaccessible except to the few, whose means of purchasing, or whose situation near to some large public library, favoured them in an especial manner; while many valuable works, which will thus be rendered popular, are as yet scarcely known even to the few. The hope has often been expressed, that some day these costly works would be published in a cheaper form; but we are sure that no one ever dreamt that he would obtain a complete translation of *Bede's History*, and the *Anglo-Saxon Chronicle*, with illustrative notes, together, for five shillings! or that he would have the whole of *William of Malmesbury's History* for the same price! The new edition of *Mallet's Northern Antiquities*, which contains almost thrice the matter in the original, is here an elaborately learned work, such as a few years ago could not have been expected under a couple of guineas. It is decidedly the best book we have on the antiquities of the Scandinavian race. Mr. Bohm deserves our warmest thanks for the manner in which the series is got up, and for the extremely good selection of books which compose it. Among the chronicles in immediate preparation, are announced, the original historians of the Crusades, Richard of Devizes, Geoffrey de Vinsauf, Joinville, etc., to be included in one volume; the *Norman History of Ordericus Vitalis*, in one volume; and the celebrated chronicle of *Roger of Wendover*, in two. Among other works in the press are a volume of *Early Travels in Palestine*, to include Arculf, Willibald, Sæwulf, Benjamin of Tudela, Mandeville, La Brocquiere, and Maundrell; and a new edition of *Ellis's Metrical Romances*. Nobody can now have an excuse for being without an antiquarian library, which he can select at such a moderate price. We will only add, that we are ourselves surprised at the attractive appearance these books present, when translated in this popular form; and we doubt not that every one interested in our national history will in future read it in the narratives of the original annalists.

T. W.

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SUSSEX ARCHÆOLOGICAL COLLECTIONS, ILLUSTRATING THE HISTORY AND ANTIQUITIES OF THE COUNTY. Published by the Sussex Archæological Society. Vol. I. London: J. R. Smith. 1848. 8vo.

THIS is the first publication of the Archæological Society of Sussex, and consists of a selection of papers read at the society's meetings, and we must acknowledge that it is the best antiquarian work of the kind that we have yet seen published by any local society. It has reached us late before the publication of our Journal, but we would not omit the opportunity of

recommending it to our readers. The contents are rather numerous, and very varied. An introductory essay on Sussex Archaeology, by Mr. Blaauw, is followed by a very excellent paper on the Seals of the Sussex Cinque Ports, by Mr. M. A. Lower, accompanied by a series of engravings of the seals themselves. In the remainder of the volume, the primeval antiquities of the county are curiously illustrated by papers by Mr. F. Dixon, on Roman and British Coins found in Sussex, and on a British Sepulchral Urn found at Storrington; by Mr. C. Ade, on Anglo-Saxon Coins found near Alfriston; and by the Rev. L. Vernon Harcourt, on Celtic Antiquities found near Chichester. The *History of Sussex* receives illustrations from papers by Mr. Lower, on the Names of the Sussex Gentry in 1588; by Mr. Blaauw, on the Nonæ of 1348, as relating to Sussex, and on the Will of Richard de la Wych, bishop of Winchester; and by Mr. R. W. Blencowe, from the Journal and Account-book of the Rev. Giles Moore; while there are several valuable communications on the monumental remains of the middle ages, such as those by Messrs. Figg and Walford, on Monumental Effigies; that by the rev. H. Hoper, on the Mural Paintings in Portslade Church; one by the rev. F. Freeman, on Chichester Cathedral; another on Chichester Cross, by John Britton, etc.

Our space will only allow us to make one observation, *en passant*. Mr. Walford, in a paper on a small Effigy of Horsted Keynes, seems to have been quite unaware that the small effigy at Abbey Dore is still preserved there, and that it has been figured in a former number of this Journal (vol. ii, p. 361), where the inscription is given rather more completely. In its present mutilated state, we doubt rather if we should be justified in reading *cor* rather than *corrus*—it is very evident by the rhyme, that it was one hexameter, and not two—and we have a strong impression of having seen the identical hexameter elsewhere. We think, however, that Mr. Walford's suggestion, that these small monuments may have been placed over the depositories of the hearts of individuals whose bodies were buried elsewhere, deserves consideration; though as there is such frequent allusions in medieval writings to this practice of burying the heart apart, we certainly should expect to find some mention of the small effigy.

T. W.

## RECENT ARCHÆOLOGICAL PUBLICATIONS.

## PRIMEVAL ANTIQUITIES.

Collectanea Antiqua, No. X. By C. Roach Smith. Contents:—1. Remains of the Ancient Palace of Bridewell.—2. Roman Potters' Marks discovered in London.

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Mémoires de la Société d'Archéologie et de Numismatique de St. Petersbourg, publiées par B. de Köhne. Fasciculus 11, avec 4 pl. St. Petersbourg, 1847.

Revue Numismatique, 1847. No. IV.—1. Observations sur quelques points de Numismatique Gauloise, par M. A. Duchalais.—2. Preuves numismatiques des sièges d'Aire-sur-la-Lys des xii<sup>e</sup> et xiii<sup>e</sup> siècles, par M. J. Rouyer.—3. Un atelier de fausse monnaie au xv<sup>e</sup> siècle, par M. L. de la Sicotière.—No. V.—1. Médailles des Morini et des Remi, par M. L. de la Saussaye.—2. De la monnaie noire de Bretagne, par M. Hucher.—3. De la numismatique de Rabelais, par M. E. Cartier.—4. 1<sup>re</sup> lettre à M. Lecoindre-Dupont sur les magistrats et les corporations proposés à la fabrication des monnaies, par M. A. Barthelemy.

## LITERARY AND HISTORICAL ANTIQUITIES.

The Anglo-Saxon Version of the Life of St. Guthlac, Hermit of Crowland; originally written in Latin by Felix (commonly called) of Crowland; with Translations and Notes. By Charles Wycliffe Goodwin, M.A. Fcp. 5s.

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## GENERAL AND MISCELLANEOUS WORKS.

Sussex Archæological Collections, illustrating the History and Antiquities of the County. Published by the Sussex Archæological Society. pp. 200. London: J. R. Smith, 1848. Plates and wood-cuts, 10s.

- Vestiges of the Antiquities of Derbyshire, and the Sepulchral Usages of its Inhabitants; from the most remote ages, to the Reformation. By Thomas Bateman, member of the British Archæological Association. 8vo. 1848. 15s.
- Mémoires de la Société des Antiquaires de Picardie, Tome VIII, avec 10 planches. 8vo. Amiens, 1846. Contents:—Discours par M. de Grattier, Président.—Rapport de M. J. Garnier, Secrétaire.—Rapport sur les travaux du Comité de Beauvais, par M. Danjou, Directeur.—Rapport sur les accroissements du musée, par M. Emm. Woillez.—Conjectures sur une habitation qui était située au midi de la vallée de Pierrefonds, près de la voie romaine de Seulis à Soissons, par M. de Cayrol.—Notice sur l'ancienne abbaye de S. Lucien de Beauvais, par M. le Dr. Daniel.—Du culte de S. Jean-Baptiste et des usages profanes qui s'y rattachent, par M. A. Breuil.—Notice sur une médaille grand bronze au revers phallophore de Julia Mamée, par M. le Dr. Colson.—Notice sur l'ancienne confrérie de S. Nicholas de la Varenne-les-Doullens, par M. E. Demarsy.—Les Sibylles, peintures murales de la cathédrale d'Amiens, découvertes et expliquées par MM. Duval et Jourdain.—Mémoire sur une petite statue de Midas, par M. le Dr. Rigollot.—Pétrinage archéologique en Beauvaisis, par M. S. de Saint-Germain.—Mémoire sur de nouvelles découvertes de monnaies Picardes, par M. le Dr. Rigollot.—Historiæ regalis abbatiæ Corbeiensis compendium, auctore D. Ben. Cocquelin. Edidit J. Garnier.—Notice sur un cachet d'oculiste romain, trouvé à Amiens, par M. Ch. Dufour, etc.
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## ERRATA.

- Vol. ii, page 351, line 25, for Walston, read "Wolston"; and Apsley-heath, read "Aspley-heath."
- iii, page 48 (No. ix), lines 4 and 6, instead of "circumference", read "diameter".
- 161, line 24, for "monumental brasses", read "monumental slabs".
- 246, line 9, for "Fakenham", read "Ixworth".
- 252, — 28, at Inscription P. Johan, should have been added "Cyllins."
- 255, — 16, for "or Or", read "or Ar" Chester.
- [The station alluded to in this page, is about midway between Magiovinum, near Fenny Stratford, and Ar Chester near Wellingborough.]
- page 266, line 14 (No. vii), instead of "Hylle", read "Hyttis".
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